

Healing Through Dance and Movement with Migrant Farm Workers

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I dedicate this manuscript to the migrant farm workers of the Niagara Region.

Abstract

Coming to work on Canadian farms for 8-to-ten months out of the year leaves migrant farm workers feeling lonely and homesick. The precariousness that is produced by employment programs under the Canadian Temporary Foreign Worker Program (TFWP) such as the Seasonal Agricultural Worker Program (SAWP) leaves migrant farm workers vulnerable to exploitation and isolation in their host rural communities. Mexican and Guatemalan migrant farm workers are further isolated due to language barriers. To address these problems, this research is based upon Dance and Movement Therapy (DMT), which is founded on the fundamental premise that, through dance, individuals both relate to the community they are part of on a large or smaller scale, and are simultaneously able to express their own impulses and needs within that group. This phenomenological study explored the experiences in the Niagara Region of Mexican and Guatemalan migrant farm workers' participation in experiential 'dance for relaxation' community arts sessions. Approaches used in the sessions were grounded in DMT and a movement-based, expressive arts therapy (MBEAT) framework. In post-session verbal reflections using a focus group style of inquiry and individual interviews, migrant farm workers provided evidence regarding the effectiveness of DMT and MBEAT.

Keywords: Migrant farm workers, phenomenology, dance/movement therapy, movement-based, expressive arts therapy; expressive arts therapies

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Prologue: The Sunflower Man

The relationship between Mexican migrant farm worker, Juan “Luis” Mendoza de La Cruz and myself is essential information for my study, but it was not the study. An understanding of this relationship provides the reader with the context of my research and grounds the information in the introduction of how I situate myself as a researcher. I chose to share details about my collaboration with “Luis¹” in co-creating *The Sunflower Man* dance piece in this prologue to emphasize its direct influence on the entire study. “A prologue is a function of narrative writing that signifies a prelude. It encompasses essential information for the reader to make sense of the story to follow” (Kovac, 2012, p. 3). My collaboration with Luis started before I received approval from the Brock University Research and Ethics Board, which is why Luis has no pseudonym. Due to performing *The Sunflower Man* at various venues, he has been made public through several media events and publications. Developing a close relationship with Luis provided me with significant cultural knowledge and greater understanding into the intricate lives of migrant farm workers.

Meeting Luis

Luis has worked in the flower industry in the Niagara region for nine years and has been coming to Canada to work for a total of 27 years. I met Luis at two introductory dance sessions that I facilitated at an Anglican church in the Niagara Region before recruiting participants for my masters research study.

¹ As a form of member checking and being conscious of the rights of the people with whom I work, Luis has read this piece and has given verbal permission for me to use it here.

At the age of 50, Luis was praying to God for something new to come into his life that would help him regain a sense of hope. He was tired of being invisible and became very intrigued by the idea of telling stories through the body and expressing emotions and feelings without using words. Shortly after the second dance session that I held at the Anglican Church, he came over to me and said, “Tell me more about exploring emotions through dance.” And, in a serious tone, he asked, “What is it exactly that you are offering us?” I told him that I was a dance artist and graduate student at a nearby university interested in doing a research project with migrant farm workers using therapeutic dance and movement approaches. I then asked him what he thought about the two-introductory group dance sessions, he said, “For a brief moment I did not have to think or worry about personal problems. The dance classes helped ease feelings of nostalgia for missing home, in particular, my three daughters and grandson in Mexico.” I thanked him for sharing his experience with me. Shortly after he answered my question he took it upon himself to conduct an impromptu interview in which I was to describe my intentions and interest in helping migrant farm workers.

“People from the outside”

I came to understand very quickly that Luis was cautious about the motivations and personal interests from “people from the outside” who come to offer support to migrant farm workers. Over a span of 27-years, Luis has come into contact with union organizers, activists and journalists requesting his support and expertise to help identify major issues impacting migrant farm workers in Ontario. He was asked to help support the creation of a union for migrant farm workers by signing membership cards and helping to recruit other farm workers to join union-related initiatives. In my conversations

with Luis, he stated that after sharing personal experiences with well-intentioned “people from the outside” he was often left confused and dissatisfied about the quality of relationships. He said, “They come full of energy with friendly smiles but then leave and only come back when its convenient for them or when they need another sad story about being a migrant farm worker.” He admitted feeling used for his story, which has made him resentful, angry, suspicious and cautious about the “people from the outside”. He admitted that he lacked trust for those with the friendly smiles who come to offer support. This conversation and many that followed provided me with significant insights about how I would design the ‘dance for relaxation’ community arts sessions with migrant farm workers. I gathered in-depth cultural knowledge about the schedules and demands of a day in the life of one migrant farm worker that were similar to what other migrant farm workers later shared with me during my visits to their residences at various farms.

These conversations with Luis provided me with a wealth of information and perspectives around the expectations that migrant farm workers may have from people like myself. Luis articulated the vulnerable position and powerlessness that many migrant farm workers experience from the lack of quality and trusting relationships. His desperation for friendships and community was something for which he constantly longed, as did many of the migrant farm workers who participated in this study. I did not want to be categorized as yet another person who walks out of the lives of migrant workers. To prevent this from happening, I consulted with a couple of long-term migrant justice activists who are well known by many of the Mexican and Guatemalan migrant farm worker communities in Niagara.

What I learned from my conversations with Luis and migrant justice activists was the importance of clarifying my role and my -“offerings of help or support”- and if possible to provide from the beginning my approximate time commitment to lessen the probability of feelings of betrayal. Unfortunately the lack of quality psychosocial support and services are a direct result of the precariousness that exists within the infrastructure of the Mexico/Canada Seasonal Agricultural Worker Program, (M/CSAWP). I learned that Luis was grieving the loss of important people who have crossed his path in Canada: the ones he no longer has contact information for or has lost communication with entirely--those he perceived as friends. Our co-creative partnership brought forth a couple of instances where we had to have serious heart-to-heart conversations about expectations and boundaries with regards to my time. I came to understand more and more that his impromptu interview where he grilled me with questions about my motivation and intention to ‘help’ migrant farm workers was a powerful moment where he tried to protect himself from what could possibly be yet another loss of a potential new friend – an opportunity for him to make it clear to me that his story mattered and that his time was not to be taken for granted.

I asked him if I could visit the “work of art” that comes from the Mexican migrant workers in the sunflower fields. The manner in which I requested my visit to his farm surprised him. In that moment I witnessed something shift in his facial expressions and body language. He was touched by the fact that I called his work on the farm, a “work of art”.

Land dancing

The first time I set foot on his farm, I was greeted by acres upon acres of sunflowers. The sunflower fields immediately evoked this sense of curiosity and inspiration that led me to introduce land dancing to Luis. Land dancing is an ancient Indigenous dance method that I learned from working with award-winning Indigenous multi-media dance artists from the Southwest United States, New Zealand, and Canada. The extent to which land dancing is discussed here is limited to my own interpretation from my personal experience and hands-on exposure. Land dancing was passed down to me in the oral tradition and through my participation in land dance explorations on sacred sites.

World-renowned Indigenous dance artists, Rulan Tange and Charles Koroneho's land dance oral teachings and trainings are what informed my land dance exploration in the sunflower fields with Luis. Land dancing is essentially dancing on the land, in relationship with Mother Earth. The dancer's movement and expressions are taken from the experience of engaging with the environment through one's senses, impulses, imagination and breath. There is a belief going into the practice that the dancer(s) is connecting to the spirit of all relations present – the earth, the sky, the animals, the plants, the first peoples of the land and our ancestors. The exploration is designed as a spiritual ceremony with the land of interest. The ceremony is how one prepares to have a conversation with the land. It is how one gives gratitude for what the land has provided and it is also how one asks permission to the land to transmit its teachings to the dancer.

Asking the land permission is communicated with intention and can be done in a variety of ways, for example, walking softly on the earth with bare feet with the intention

of connecting with the heartbeat of the earth. Through verbal cues led by the dance facilitator one is taken on a journey to discover what connections one may have with a specific piece of land or what questions one may want to ask the land. The dance facilitator may introduce a bit of the history of the land or if available, invite a respected elder native to the land or someone knowledgeable about the origins of the land to share with the individual or group. The dance facilitator may also ask participants to share how or what they know about the specific site. The essence of this practice is to make explicit what movements, sounds, stories, feelings and emotions arise in the moment as one engages in conversation with the land.

The teachings of the land are transmitted non-verbally. The individual challenge is one of patience and one's willingness to be open-minded to receive and respond to the teachings. Participants are reminded to pay attention to sensations and impulses that stem from direct contact with the soil, grass, water, sand, etc. These impulses are then transmitted through a variety of subtle and not-so-subtle movements with the body at various levels. Sound making may arise and the dancer is encouraged to explore sound as part of the land dance engagement. After time spent communicating with the land, participants take time to thank the land for its teachings and put back where they found it any twig, rock, leaf, etc. that one may have picked up. Participant(s) gather together and unravel the teachings and stories through non-verbal and verbal sharing.

Asking the earth for forgiveness...“I am not dirty.”

Before officially starting the land dance sessions with Luis, I came by the farm one day earlier in the week to confirm our meeting time for Sunday. It was a beautiful late afternoon, after a long day of Luis working on the farm. Upon arrival, I learned that

his workday was not over. He still needed to put down fertilizer in one of the sunflower fields. He asked me if I was interested in learning about the fertilization process and began to explain the type of fertilizer used on the farm and the compartment within the tractor where the fertilizer is stored. I was able to experience being inside the tractor for only a few minutes as Luis cautioned me that when fertilizing the soil, one gets tossed around inside the tractor. Even though it was initially fun, I did not want to be inside for too long. Using the tractor, over the years to fertilize and till the soil has caused Luis to suffer from lower back pain from the impact of being tossed around inside the tractor.

When he was finished we sat down on huge rocks and drank some water. I asked him if he had ever walked barefoot on the soil that he spends so much time taking care of. He laughed and said “No”. I took that as my cue to invite him to take his boots and socks off and to give him a mini-demonstration of what to expect on Sunday. I could tell that he was tired and a little embarrassed at first as he was sweaty from working a full day. However a silent voice within me whispered to do so and I trusted it. In hindsight, I now believe that this idea came directly from the land. I am so glad I listened. He noticed that I was already barefoot and that my feet were muddy. He then took off his boots and socks and we started walking on the soil together. He giggled a lot as he felt the bumps and clumps of the earth below his feet. The uneven levels of the soil challenged him to negotiate the manner in which he walked, making subtle shifts in weight when one foot would slide to the side or when he got stuck in a clump of soil. He would pause and look down at his feet. I would ask him to lift his gaze into the horizon and continue his walk slowly. I also encouraged him to pause every so often so that he could knead the soil with his toes and feet. He felt silly and playful and said that it felt *sabroso* [delicious]. He

then admitted that this experience evoked childhood memories of playing barefoot in the soil in Mexico. He admitted that he could not think of a time when he walked barefoot on Canadian soil.

When we met the following Sunday I asked him if the walking barefoot exercise made him feel any different throughout the rest of his workweek. Below I share his response that made both of us cry and set the tone for what was yet to come. Luis expressed:

This week I made a stupid mistake with the gears while driving the tractor. The truck ended up getting stuck in a ditch. I got very angry because the tractor got covered with dirt. My face, clothes and arms were covered in soil. I felt filthy and dirty. I then remembered the walking barefoot exercise on the soil. I turned the truck off, got out, and kneeled down on the earth. I began to sift the soil between my hands and fingers and asked the earth for forgiveness and realized that no, the soil is not dirty. I am not dirty. (Heryka journal entry, August 2015)

Land dancing in the sunflower fields

My intended purpose for using land dance methods with Luis was for him to believe and experience that as he takes care of the sunflowers, the sunflowers take care of him. I wanted to bring this awareness of this reciprocal relationship to the forefront of Luis' consciousness. My wish was for Luis to literally 'take in' or embody the magnificence of the sunflowers that he and his *compañeros* [fellow migrant workers] play a direct role in nurturing year after year. I wanted him to experience this non-verbal form of giving and receiving gratitude through land dancing on site, in the sunflower

field. I wanted him to experience visiting and engaging the soil and sunflowers from a different context, during his only day off for an hour or two without his work boots.

Each time we met at the field together, we thanked and asked the sunflowers to protect and guide the land dance process. At first, we did this by Luis sharing a prayer or recalling a memory from working in the particular sunflower field. We then saluted the sun through movements gathered from our previous land dance experiences. I was aware that as the dance facilitator leading this experiential process, my role was to transmit messages from the land, into simple words and phrases that Luis could easily understand in Spanish. These messages came directly from my interpretation from my own interaction with the land and from witnessing Luis' interaction with the land. Trusting the experiential and spiritual nature of the land dance process, I was also aesthetically responding to Luis' subtle movements and non-verbal cues. The verbal cues that I used to guide Luis had to do with embodying the life of a sunflower and the nutrients that come from the sun, wind, earth and rain. Simultaneously we had three conversations – one with the land, our responses to the land and with each other. Through his facial expressions, gestures and movements; joyful emotions were vividly expressed.

Luis was overcome with joy and total relaxation when he caressed the leaves and petals of the sunflowers with his rough and dry hands. This interaction brought about an instant smile to his face, along with a softness and lightness to his mood and presence. While walking through the rows of sunflowers, feeling the hot sun on his face, he would pause and close his eyes to enjoy the sweat on his skin instead of the stress and exhaustion from the heat as a farm worker. Luis admitted that he enjoys starting his workday at 4am to witness the sunrises. To demonstrate his gratitude to the sunrises, he

would extend his arms and hands wide like the letter 'T' and move them up and down gradually in the land dance exploration. This particular movement quality became part of a movement phrase that was repeated over and over again to greet and ask permission to the land for her teachings. It was these moments where I witnessed him express this feeling of ecstasy. It seemed as if he was waiting a lifetime for an opportunity to share valuable knowledge and appreciation that he has gained – over the years. What became evident when exploring movement inspired by his occupational tasks, including handling and planting seeds on the land, was his sense of appreciation for being a farmer of flowers. He also expressed this appreciation through pencil drawings of himself honouring the sunrises and sunflowers on notebook paper.

As he became self-aware of the knowledge that he and his fellow migrant farm workers have about the lifecycle of the sunflowers, he felt valued and found moments to celebrate both the struggles and accomplishments from his lived experiences as a migrant farm worker. The land held the space for both Luis and me to take gentle risks together. The ambiance was set for creation, inspiration and healing to take place. Through my conversations with Luis on the land, I learned about what he does to prepare the soil in order to plant the seeds, the fertilization process and the right time to harvest the sunflowers. All this became important themes that we later incorporated into a loosely choreographed dance piece entitled *The Sunflower Man*.

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CHAPTER ONE - INTRODUCTION

This phenomenological study explored Mexican and Guatemalan migrant farm workers' participation in experiential 'dance for relaxation' community arts sessions in the Niagara region of Ontario, Canada. In this research I implemented approaches commonly used in dance and movement therapy or (DMT), which is based on the fundamental premise that, through dance, individuals both relate to the community that they belong to and are simultaneously able to express their own impulses and needs within that group. In this experiential study, I attempted to provide a series of culturally sensitive 'dance for relaxation' community arts sessions for Spanish-speaking migrant farm workers in the Niagara Region.

As a novice researcher and professional dance artist with years of experience working in non-academic settings as a community cultural worker and social justice activist, I came to this study committed to improving the lives of Mexican and Guatemalan migrant farm workers. The root to my commitment stems from my personal experiences as a daughter of Guatemalan immigrant parents and my years of working with grassroots communities of immigrants and refugees forced to migrate to the United States and Canada due to rampant levels of violence, political unrest and lack of employment opportunities in their countries of origin. I discuss the impact of forced migration from my personal experience and how dance came to be an important resource in my life, leading me to studies in DMT and Expressive Arts Therapies (EXT) and using dance as a tool for social justice. I share these personal experiences to provide a context for the reader of the socio-political history that has directly shaped and influenced my

worldview and as a result what has motivated and informed my actions as the researcher of this study.

Situating the Study: My Story - Relief through Dance

My parents are considered Ladinos in Guatemala. Ladino refers to the Mestizo (people of mixed European and Indigenous heritage or descent) middle-class who have attained some level of upward social mobility above the largely impoverished Indigenous masses. My parents have been able to achieve the Ladino status due to: (a) their migration to the United States through legal means; (b) disregard of their Indigenous heritage, and; (c) ability to send remittances back to their families in Guatemala and to have children born and raised in the United States. They were forced to leave Guatemala due to political and socio-economic hardships in the early 1970s and subsequently relocated to the same country that funded the horrific 36-year civil war. This history of forced migration is ingrained in my identity, and I explore my bicultural identity, social privilege, responsibilities as a citizen, and role as a social justice activist through the medium of dance. Dance has provided me with a safe and powerful method to express vulnerability, in particular, emotions and feelings from internal conflicts around my identity and issues impacting my Central American community. More importantly it has served to provide moments of relief and a way to respond to injustice through dance works that have now become acts of solidarity.

According to Falicov (1998):

Migration is a massive ecological transition in time and space. It begins before the act of relocation and goes on for a long time, affecting the descendants of immigrants for several generations. Even when freely chosen, the experience of

migration is replete with loss and disarray – there is loss of language, the separation from loved ones, the intangible emotional vacuum left in the space where -“home”- used to be, the lack of understanding of how jobs, schools, banks, or hospitals work. Migrants, refugees and immigrants are rendered vulnerable, upset, and susceptible to physical and mental distress. (p.6)

With limited formal education, my mother had to learn to navigate life in a society infused with racist and xenophobic attitudes and behaviours. She taught me the importance of paying attention to both verbal and non-verbal cues, such as a person’s body language, voice tones, attitudes and behaviours – this was a survival skill. Accompanying her in dealing with prejudiced bureaucracies and witnessing acts of discrimination against her, and other members of our Latin American community, left me little choice but to become a political activist to fight for our dignity. My mother encouraged me to be creative, resourceful, outgoing and to find ways to express myself, “an artist” so that I would not be afraid to ask questions and to defend myself when necessary. As her daughter I felt a great responsibility to learn how to take up space and be visible as an act of resistance on behalf of her and others who have been ignored and silenced.

Today a majority of Mexicans and Central Americans living in the United States are undocumented or live in a marginal, temporary legal status (Massey, Durand, & Pren, 2016). This fact has been at the forefront of immigration reform debates in the United States for decades and it is often used to dehumanize and criminalize Mexicans and Central Americans living and working in the United States. To this day, people from Mexico, Guatemala, El Salvador, and Honduras who live and work in the United States

are perceived from a deficit lens – as people forming communities who are low-income, have precarious immigration status, low-literacy levels; as dropouts, criminals, drug dealers, gang-involved and people who take jobs away from US-born Americans. These racist portrayals permeated every corner of U.S. mainstream society while I was growing up, and perhaps enjoy even wider acceptance in the current political climate. The news media and Hollywood repeated these messages *ad nauseam*, resulting in a sense of inferiority and inadequacy in countless of young people, including myself.

Becoming active in immigrant rights campaigns such as “No Human Being Is Illegal” in Washington, D.C. was where I began to develop both my political analysis and movement building, organizing skills for peace and justice work. It is also where I found dance and movement to be my preferred method of resistance against institutions of oppression. These campaigns recognized and challenged the racist, classist, sexist and xenophobic origins of stereotypes that oppressed my community. Essential to my maturation into a self-aware Mestiza was the discovery of dance for the purposes of self-preservation and healing from feelings of inadequacy. It is as if the embodied visceral and physiological sensations that accompanied the psychological feelings attributed to shame and guilt demanded expressive responses from nervous sweats, tense muscles and shallow breaths. Words were simply not an option, as I did not have the words or the courage to begin to describe what it was that I was feeling.

I grew up in a working-class Latin American immigrant neighborhood in White Plains, New York, until about the age of eleven. Salsa, merengue and breakdance were a significant part of the culture. The kids in my neighborhood, along with my brother and I made extensive use of the sidewalk and alley spaces between the apartment buildings as

spaces to dance and draw using chalk or rocks on the back and sides of brick buildings. To provide me with relief from the burden and heaviness of inadequacy, I turned to what brought me much joy from my childhood - dance. My bedroom gave me the privacy to let my feelings and emotions run free. It was my sanctuary where I would express myself through dance and movement without ever feeling the pressure to create a choreographed or polished piece. These moments were never meant for public display. These moments of play and exploration of feelings through the senses, imagination and movement became a practice for my own self-preservation and survival. Growing up, I also wrote about these experiences in my diaries. Little did I know that I was discovering the medium of the arts as a form of healing and self-care.

Dance was my way to break free from what I now believe are symptoms of oppression directly related to the legacy of forced migrations and separation of families as a result of the colonization of Latin America and the ongoing impacts of neo-colonial globalization. Uncovering these stories and histories of oppression led to creating solo dance works that were physically and emotionally expressive and politically provocative in nature. Because of my parents' fear of having their children seen as inferior, I was encouraged to ignore my Indigenous roots. According to Ernesto Colin's (2015) book, *Indigenous Education through Dance and Ceremony: A Mexica Palimpsest* – "descendants of Mexica (name of the Nahuatl-speaking Indigenous nation of Central Mexico more commonly known as Aztec) dancers seek a return to ceremony, dance, and societal organizations that existed before changes occasioned by colonial and post-colonial environments" (p. xvii). As a descendant of Guatemalan immigrants with Mayan heritage, I find myself reclaiming pieces of my Mayan identity with great care and

respect to the Mayan nation under the guidance and mentorship of Indigenous dance artists and shamans who connect the expressive arts with the land, animals and spirit world.

I began to learn about the field of dance and movement therapy in my late 20s, and was determined one day to become a practitioner. I invested in my own dance and movement therapy and training that included other expressive arts therapies such as visual arts, music, and theatre. While not a certified therapist, I have nonetheless applied these therapeutic approaches in my community work with immigrants and refugees and people with disabilities in Canada. Witnessing the instant shifts in moods, and increased levels of motivation, in the lives of vulnerable peoples provided me with ample anecdotal evidence of the power in the expressive arts in establishing a strong sense of community. The sense of empowerment and liberation that participants felt made me realize the potential that the expressive arts has on building solidarity and social change. These experiences instilled a strong foundation in the methods and teachings passed down to me by Indigenous healers, choreographers and western expressive arts therapists to conduct this study with migrant farm workers from Mexico and Guatemala.

Oppression and Migrant Farm Worker Bodies

In the Niagara region, the majority of migrant farm workers are Jamaican and Mexican males, their skin of black and brown shades, wearing jeans and baseball caps. Seldom do locals in the Niagara Region see these farm workers putting in endless hours on farms, holding a pivotal role in the cultivation and harvesting of most of the food that we eat. In fact, the only time migrant workers tend to be noticed in their host rural communities is when they are riding their bikes, often their only means of transportation,

along dusty roads. They live in most often crowded bunkhouses, individual houses, trailer homes or dormitories on the farm where they work or within close proximity to the farm.

Migrant farm workers come from nations with a long history of being oppressed due to the interests of western and ‘developed’ countries. Oppression occurs when an individual or group keeps down another individual or group via an unjust use of force or authority (Karcher, & Caldwell, 2014). To oppress literally means to press down, with implications of restraining or preventing motion or mobility (Frye, 1997). Traditionally, oppression has been understood as a socio-political and psychological activity used to exploit entire populations and individuals (Karcher & Caldwell, 2014). Low-wage migrant workers who come to Canada often arrive from relatively impoverished communities — particularly impoverished rural communities — with limited economic opportunities (Faraway, 2014). The late world-renowned Uruguayan journalist and author Eduardo Galeano (1973) says, “The history of Latin America’s underdevelopment is, as someone has said, an integral part of the history of world capitalism’s development”(p.2). He elaborates:

Latin America is the region of open veins. Everything, from the discovery until our times, has always been transmuted into European – or later United States – capital, and as such has accumulated in distant centres of power. Everything: the soil, its fruits and its mineral-rich depths, the people and their capacity to work and to consume, natural resources and human resources. (Galeano, 1973, p. 2)

By situating the exploitation of labour alongside more obviously extracting practices such as the mining of raw materials from the colonized world, Galeano makes clear that the poverty or lack of opportunity that drives migrant labourers to seek out

employment under less-than-desirable conditions in the global north is intimately bound up with long histories of colonialism and exploitation, and not simply a function of more recent conditions of late capitalism such as globalization. Mexican, Guatemalan and Jamaican migrant farm workers are prime examples of the human capital that continues to be extracted from Latin America to wealthy countries such as Canada and the United States. Migrant farm workers' willingness to be separated from their families for up to 8-to-ten months out the year demonstrates the undeniable lack of employment opportunities in their countries of origin and desperation to provide for their families.

Karcher and Caldwell (2014) suggest that "bodies of members of oppressed groups, are often marginalized and seen as both wrong, and inferior to the mind, particularly in western and 'developed' countries (p. 478)." A less understood feature of oppression is that it can often be enacted from body to body via non-verbal means such as claiming more space, dominance gestures, facial expression and voice tone and volume (Henley, 1977). Migrant farm workers experience these on a daily basis. For example while the farmer lives in his spacious house with his family, the workers share rudimentary living quarters in close proximity to the field or green houses in which they work. Workers tend not to express concerns to their employer and remain silent when those with greater authority raise their voice. The effect that this powerlessness has on the human psyche and its development is profound. The terms of the bilateral agreements between Canada and countries such as Mexico and Guatemala, among others bind labourers to one employer only; if they experience exploitation they have no opportunity to seek employment elsewhere; rather, if they complain, they face the prospect of deportation.

Planning an Anti-Oppressive Practice

Migrant farm workers are of one the most marginalized groups in Canada.

According to Kagan and Burton (2005):

[Marginalization] is at the core of exclusion from fulfilling full social lives on an individual, interpersonal and societal level. People who are marginalized have relatively little control over their lives and the resources available to them; they may become stigmatised and are often at the receiving end of negative public attitudes. Social policies and practices may mean they have relatively limited access to valued social resources such as education and health services, housing, income, leisure activities and work. (p. 3-4)

According to a 2004 report by the International Labour Organization, entitled, *Towards a Fair Deal for Migrant Workers in the Global Economy*:

Underdevelopment, unemployment, underemployment, violence, environmental devastation, and restrictions on individual freedoms are primary drivers that lead most migrant farm workers to seek employment outside their countries of origin (International Labour Organization, 2004, p. 8).

In order to design an ethical and responsible research study with migrant farm workers, I implemented an Anti-Oppressive Practice, which “is a heterodox, umbrella term [that] borrows bits and pieces from various theories...Marxist, Feminist, Anti-Imperialism, Anti-Racist, critical post-modernism, post structuralism...” (Baines, 2011, p. 13). Anti-Oppressive Practice asserts that power imbalances are based on age, class, ethnicity, gender identity, geographic location, health, ability, race, sexual identity, and

income and that personal troubles are seen as inextricably linked to these oppressive structures (Baines, 2011).

For migrant workers in Canada, the system that is attributed to oppressive power imbalances comes from the bilateral agreements between Mexico, Central America, the Caribbean and South-East Asia under the Canadian Temporary Foreign Worker Program, TFWP. According to the current TFWP fact sheet in the Government of Canada website, the TFWP allows Canadian employers to hire foreign nationals to fill temporary labour and skill shortages when qualified Canadian citizens or permanent residents are not available. Yet, some argue that Canadians do not want nor do they want their children to take the jobs that temporary foreign workers fill. For migrant farm workers in Canada the power imbalances are directly connected to the Seasonal Agricultural Worker Program SAWP – the oldest program under the TFWP that draws Mexicans and Jamaicans to work on Canadian farms. Guatemalans apply to work on Canadian farms under a low skill tier under the TFWP.

Examples of the structural power imbalances that play out in the daily lives of migrant farm workers, creating migrant farm worker vulnerability to exploitation are woven throughout this thesis in *The Sunflower Man* story (found in the prologue), my literature review and findings. As a researcher, I had to consider the undeniable power imbalances between migrant farm workers and myself. In order to recruit migrant farm workers to participate in exploratory dance sessions as a means to aid or offer some type of assistance or service, I had to be careful not to fall into a type of ‘saviour mentality’ that only serves to objectify them for personal gain, such as achieving my master’s degree.

On the contrary, I had to be attentive to any predisposition “to see oneself as a subject and to see other people as *the other* or objects, as it not only alienates one from those around him but also enables the dehumanization inherent in oppression and domination” (Oliver, 2001, p. 182). To see other people as objects or *the other* denies them the sovereignty and agency of subjectivity (Oliver, 2001). This study demanded critical consciousness raising; acts of solidarity and balancing marginalized voices with social justice and the responsibility to link with existing migrant justice movement initiatives (Baines, 2011) throughout the study’s trajectory. As the researcher, I had to understand that the time invested in building trusting relationships with migrant farm workers was not to be severed once my study was finished and that the relationships built in the course of the study would be ongoing.

My study situates healing in the precarious body. My time collaborating and co-creating *The Sunflower Man* dance piece with Luis provided me with an insider look on how precarity is expressed in the migrant body. This experience motivated me to explore, within the constraints of the SAWP, how to create moments of relief from disrupting circumstances through approaches primarily based upon Dance/Movement Therapy (DMT) and Movement-based, Expressive Arts Therapies (MBEAT). The umbrella body that both DMT and MBEAT originate from is called Expressive Arts Therapy (EXA).

Expressive Arts Therapies, EXA

Expressive arts refer to using the emotional and intuitive aspect of us in various media (Rogers, 1999). We express inner feeling by creating outer forms (Rogers, 1999). It is a process of discovering ourselves through any art form that comes from an emotional depth (Rogers, 1999). Aboriginal peoples have used Expressive Arts

Therapies, EXA including art, dance, music, drama, and storytelling throughout their history including pre-European contact (Graham, 2013). The growing acceptance of the healing power of the arts among Western-trained medical and mental health professionals situates traditional Aboriginal approaches to health and well-being on the leading edge of therapeutic healing (Aboriginal Healing Foundation, 2012). While there are many similarities between Western and Indigenous approaches to the creative arts and healing, Indigenous approaches include arts and culture in a holistic model of healing that encompasses the physical, emotional, intellectual and spiritual world (Aboriginal Healing Foundation, 2012). According to Waboose (n.d.):

In my estimation, art therapy has been a tool used by Aboriginal people since time immemorial. For Aboriginal people, arts and crafts have always been an intrinsic part of our communal culture. We used art in every part of our daily lives; from making clothing to decorating ceremonial objects. We took great pride in our uniquely designed moccasins, clothing and tipi's. Therefore, in an Aboriginal person's eyes using art as a tool for healing would not be a foreign concept (Waboose, n.d:4).

According to Dr. Ana Bodnar, psychologist and expressive arts therapist, the process of making art touches all four aspects of the medicine wheel:

- Physical: Helps person be grounded and be in the present
- Emotional: Helps to express and externalize emotion, release tension and stress
- Mental: Helps to organize and create perspective
- Spiritual: Helps to reconnect with spirit (n.d.a: slide 26).

According to the International Expressive Arts Therapy Association (IEATA), founded in 1994:

The expressive arts combine the visual arts, movement, drama, music, writing and other creative processes to foster deep personal growth and community development. IEATA encourages an evolving multimodal approach within psychology, organizational development, community arts and education. By integrating the arts processes and allowing one to flow into another, we gain access to our inner resources for healing, clarity, illumination and creativity. (IEATA website)

Knill, Barba, and Fuchs (2004) observe that while all expressive therapies involve action, each also has inherent differences. For example, visual expression is conducive to more private, isolated work and may lend itself to enhancing the process of individuation; music often taps feeling and may lend itself to socialization when people collaborate in song or in simultaneously playing instruments; and dance/movement offer opportunities to interact and form relationships (Malchiodi, 2005). The experience of doing and creating can actually energize individuals, redirect attention and focus, and alleviate emotional stress, allowing clients to fully concentrate on issues, goals, and behaviours (Malchiodi, 2005). EXA involves a strong experiential element that provides holistic healing that the verbal therapies are less able to offer (Graham, 2013). Many or all of the senses are utilized in one way or another when a person engages in art making, music playing or listening, dancing or moving, enacting, or playing (Graham, 2013).

The fundamental human capacity, which the Greeks called ‘poiesis’, guarantees that the varieties of artistic expression have a common origin (Levine, 1997). Through the

course of human history, whether in healing ritual or dramatic enactment, the arts have been first and foremost employed in interdisciplinary ways (Levine & Levine, 1999).

Dance/Movement Therapy, DMT. The American Dance Therapy Association (ADTA) defines dance/movement therapy or DMT as the psychotherapeutic use of movement to promote emotional, social, cognitive and the physical integration of the individual (American Dance Therapy Association website). According to Payne 1992, it was in the 1940s that dance first began to be used in psychiatry and then later was evolved in special education, family work, and work with older people as well as people with learning disabilities. The unique British system of health, education, and social services was fundamental to the development of ideas and attitudes towards therapy in general and DMT in particular (Payne, 1992).

Dance therapy initiatives began in the United States when the professional body, ADTA, under the leadership of Marian Chace, was formed in 1966 (Payne, 1992). DMT is the use of creative movement and dance in a therapeutic alliance. It uses the relationship between motion and emotion as a vehicle through which an individual can engage in personal integration towards a clearer definition of self (Payne, 1992).

Movement-based, Expressive Arts Therapies, MBEAT. Originated by dance pioneer Anna Halprin and daughter Daria Halprin in Northern California, MBEAT provides a structure in which the unconscious and imagination are brought into dialogue; aesthetically tune the body, emotions, and mind; and explore inner life and personal narratives through the metaphors of making art and in the messages of the art itself (Halprin, 2003). The principles, tools, and models of MBEAT are based on the interplay between the inherent knowledge of our life experience and its creative expression through

the art mediums (Nisenbaum, 2002). The approach integrates movement, visual arts, performance techniques, and therapeutic practices to teach new models in art, health psychology and communication (Nisenbaum, 2002).

The value of dance in its myriad forms makes it attractive and accessible to many people – people of all races, socio-economic status, cultures and mixed abilities. We can create our own dances in relationship to our surroundings, emotions and feelings and in community with others. In this way, dance becomes a ‘natural’ movement form within which we can learn and heal.

Research Purpose

In this phenomenological study I conducted an experiential series of ‘dance for relaxation’ community arts sessions in Spanish using DMT and MBEAT approaches with Spanish-speaking migrant farm workers in the Niagara region, the majority coming from Mexico and to a lesser extent Guatemala.

The purpose of this research study was to: 1) explore the meanings that migrant farm workers made from their participation in the ‘dance for relaxation’ community arts sessions using DMT and MBEAT approaches and 2) to interpret the meanings that migrant farm workers make from their sessions.

Research Question

What do approaches based upon DMT and MBEAT bring to the lives of migrant farm workers in the Niagara region?

Sub Questions

- What do ‘dance for relaxation’ community arts sessions look like?

- What meanings do migrant farm workers make from their participation in the ‘dance for relaxation’ community arts sessions?
- What processes within the ‘dance for relaxation’ community arts sessions resonate most powerfully with migrant farm workers?
- How do I, as the researcher, interpret the meaning that migrant farm workers make of their experiences?
- How do I, as the researcher, implement an Anti-Oppressive Practice when conducting research with migrant farm workers?

CHAPTER TWO – REVIEW OF LITERATURE

In this chapter I provide academic literature that is relevant for this study that includes the ancient healing power of dance. DMT and MBEAT principles and approaches that I used to design the experiential ‘dance for relaxation’ community arts sessions with migrant farm workers are provided.

To contextualize the lives of migrant farm workers in Canada, and the roots of precarity, a brief history of labour in Ontario and the Seasonal Agricultural Worker Program, (SAWP) of the Temporary Foreign Worker Program, (TFWP) are presented. I review the literature on the precarious lives of migrant farm workers and identify some of the general hardships experienced by Mexican migrant farm workers.

Ancient Healing Power of Dance

We move in the womb as the fetus develops, protected from the outside world inside the body of the mother. Movement and dancing are natural; we enter the human community already knowledgeable in the language of nonverbal communication (Boris, 2001). Gesture immediately emerges as the means for expressing the need for communication (Chaiklin & Wengrower, 2009). The ability to dance begins to develop after the infant is in the outside world, where conceptions of space, awareness of gravity, muscle strength, crawling and walking all begin to grow in response to the human urge to expand and explore the use of the body in space (Boris, 2001).

Since ancient times the medium of dance and movement has been used to help people cope with difficult emotions such as grief and anger, to contain anxieties, to nourish the individual with a sense of belonging, and to create a channel of communication which is so primal it touches on a person’s deepest sentiments (Spencer,

1985). Dance is a heightened form of life, which has its origins in its traditional relation to the gods, its connection to the sacred through form, patterns and transformative consciousness (Serlin, 1993). It is a magical language of power as it was the language of the spirits and the language in which the myths and stories that provided the people with the correct way to make sense out of their experiences were told (Halprin, 1995). People danced to celebrate birth and marriage, to initiate the young into adulthood, to initiate adults into the sacred mysteries, to prepare for war, to celebrate victory or lament defeat, to heal the sick, to help the dying on their journey into the land of the dead, to maintain the life of the community on its proper path, the people sang their songs and danced their dances (Halprin, 1995). Food, drink, breath and sexuality were all regarded as sacred channels for the power to enter the person, and the body's sacred power was expressed in the symbolic ornamentation of the body (Wosien, 1974). Havelock Ellis (1923) writes, "If we are indifferent to the art of dancing, we have failed to understand, not merely the supreme manifestation of physical life, but also the supreme symbol of spiritual life" (p. 36).

Medical researchers have documented how exercise helps us cope with negative stress, which impacts the mind and body (Hanna, 2015). Involvement in dance provides for distraction from stressful situations and anxious thoughts. The endorphins produced by the brain and pituitary gland when the body is engaged in physical activity can reduce the perception of pain, acting as a tranquillizer (Payne, 1992). Dancing develops enhanced well-being and higher tolerance levels to stressors (Hanna, 1988). Movement improves mood, increases brain mass, and enhances cognitive processing (Hanna, 2015). As a specialized form of movement, dance does more. It is an aesthetic language and a

way of knowing, thinking, translating, interpreting, communicating and creating thought (Hanna, 2015). Dance holds the power to create a sense of community and shared perspective, displays sensuality and sexuality, embodies memories in a tangible medium, sustains and communicates cultural values that are held dear to a group, and expresses deeply felt emotions, including the agony of loss and the exuberance of life and/or transcendence of spirit (Shapiro, 2008).

Dance/Movement Therapy, DMT

DMT is a direct outgrowth of the modern dance tradition rather than other forms of dance, such as folk, ballet, or social dance. Modern dance has as its intention the desire to express the totality of the human experience through movement without limitations (American Journal of Dance Therapy, 1986). DMT developed as a result of the therapeutic aspects of dance used throughout the ages, the contribution of modern dance and the positive interpersonal interaction in-group and individual psychotherapy (American Journal of Dance Therapy, 1986). The concepts of ‘embodiment’ and ‘attunement’ have become commonplace in the literature of various psychotherapeutic disciplines as well as related fields (Chaiklin, & Wengrower, 2009). Embodiment is a helpful concept because the body relays information - our emotional history – that remains stored in our musculature and other physiological systems (Chaiklin, & Wengrower, 2009). It is manifested in the individual’s postures, gestures, use of space, and movements large and small (Chaiklin, & Wengrower, 2009). DMT is an art and a science that involves use of nonverbal communication through the medium of movement and dancing, together with supervised studies in the theoretical body of knowledge associated with the practices of psychoanalysis, psychiatry and psychology (Boris, 2001).

DMT is an interdisciplinary profession with its own training that evolved through the synthesis of the art of movement and dance and the science of psychology (Chaiklin & Wengrower, 2009). DMT places an emphasis on naming the action. As vague movements crystallize into form, the therapist helps to clarify them into clear statements of emotion, intent or image (Serlin, 1993). Making the unconscious conscious is a central aspect of the dance therapy process; at these times, it is possible to hear echoes of the early magical and naming practices of sacred dance (Serlin, 1993). Marian Chace expressed that: “People who seek dance and find healthy satisfaction in it are often those who find it difficult to relate to others on the usual levels. Expressing ideas and feeling in dance, and developing skill in dance action, gives them great personal satisfaction” (Chace in Sandel, Chaiklin & Lohn, 1993, p. 246).

Dance/movement therapists work with people of all ages with a wide range of mental and physical abilities (Loman, 2005). One’s own nonverbal communication skills are always one’s own best guide in the course of a search for insight when words alone do not reach deep enough (Boris, 2001). It is not humanly possible to conceive the physical and emotional benefit derived from DMT through the intellect alone, that is, by talking or writing about it instead of actually experiencing it (Boris, 2001). Everyone who works in association with DMT should be personally involved with some form of structured movement and/or dancing (Boris, 2001).

Theoretical Approaches in DMT

The primary goals of DMT include removing the obstacles people have in expressing themselves, relating to others or accepting their bodies or selves (Loman, 2005). DMT is a creative and action-oriented process that encourages new behaviours

and symbolically communicates hidden emotions, releases anxiety, and serves as a vehicle to integrate body, mind, and spirit (Loman, 2005). DMT is a form of psychotherapy that utilizes movement as the medium of interaction and intervention promoting change (Loman, 2005). The following section summarizes two of the major theoretical orientations within the field of DMT and what I implemented in the ‘dance for relaxation’ community arts sessions with migrant farm workers.

Chace approach. A basic tool for establishing nonverbal relationships used by DMT is called mirroring, or attunement. Marian Chace, a major pioneer in the field reflected, through her own muscular activity, the body movement of her patients. She was able to meet her patients where they were emotionally on a nonverbal, movement level of communication (Loman, 2005). Marian Chace’s core concepts of working in groups, utilizing rhythmic body action, and communicating through dance and movement are considered fundamental to the DMT field. She states:

Dance therapy is the specific use of rhythmic bodily action employed as a tool in the rehabilitation of patients...The dance therapist combines verbal and non-verbal communication to enable a patient to express feeling, to participate in human relationships, to increase personal self-esteem, to develop a more realistic concept of his or her body image, and through all these to achieve some feeling of relaxation and enjoyment. (Chace, 1993, p. 247)

The main method in initiating trusting and meaningful contact with participants is mirroring, or joining them in movement (Loman, 2005). Levy (1992) describes this concept as a way of “reflecting a deep emotional acceptance and communication” (p. 25). According to Levy, the therapist takes the individual’s nonverbal and verbal

communications seriously and assists him or her in broadening, expanding and clarifying them. In other words, Chace believed that through recognizing the person at a deep and genuine level, the person was validated and his or her emotional experience was accepted.

Susan Sandel (1993), a former student of Chace, expands on the concept of “mirroring” using the term “empathic reflection,” stating that it is...

the dance therapist’s mode for developing multiple empathic connections between him/herself and the participants, and one means by which the therapist structures a nonjudgmental, supportive environment which is conducive to sharing and growth. The therapist utilizes both verbal and nonverbal cues from the participants in assessing the prevailing moods, affects, and concerns; this information guides the way in which the therapist develops the flow of movement interaction as it unfolds during the session. Empathic reflection is both a means of acquiring information and a method of intervening in dance therapy. (p. 98)

Judith Kestenberg calls movement empathy “attunement,” observing that it involves harmony between movers. The experience of attunement requires a process of kinaesthetic identification. Muscular tensions felt in one person are also felt in the other. It is not necessary to duplicate the shape of the movement. Visual or touch attunement with a child or adult who is upset can lead to soothing. The degree of tension exhibited by the child or adult can be initially matched and then developed into less intense, more soothing patterns (Loman, 1998).

Authentic movement/witnessing approach. Dance therapist Mary Whitehouse (1986) developed “authentic movement”. Janet Adler (1996), a student of Mary

Whitehouse, has spent many years teaching, refining, and practising authentic movement. She observes that this method is grounded in the relationship between a mover and a witness that at the heart of the practice is about the longing, as well as the fear, to see ourselves clearly (Adler, 1996). Adler writes,

The mover, who is the expert on his or her own experience, works with eyes closed in the presence of the witness, who sits still to the side of the movement space. The mover listens inwardly of the occurrence of impulse toward movement. This movement, visible or invisible to the witness, shapes the mover's body, as it becomes a vessel through which unconscious material awakens into consciousness. As he internalizes his witness's desire to accept him, to accept his suffering as well as his beauty, embodiment of the density of his personal history empties, enabling him at times to feel seen by the witness, and more importantly to see himself clearly. (pp. 85-86)

The person who witnesses the movement essentially internalizes the movements and attends to personal experiences of judgment, interpretation, and projection in response to what he or she sees. The witness plays a vital and collaborative role in the therapeutic experience. Whether co-learner, teacher, or therapist, simply by the act of paying attention, the witness creates a holding environment in which the mover feels seen and cared for (Halprin, 2003). The eyes of the witness bring intensity to the unfolding process, while when a person is working alone all of the intensity must be self-generated (Halprin, 2003). Unlike having an audience, where the concern is on delivery, impact, and the performance as a presented piece of work, the relationship between enactor and witness requires unconditional acceptance and trust in entering the unknown together

(Halprin, 2003). The witness holds the symbolic quality of partner and guide, the one who is fully present yet able to observe from the outside. The witness organizes her interventions or feedback around five intentions: to acknowledge what is there, to deepen the experience, to expand the means of expression, to develop new resources, and to suggest possibilities for change (Halprin, 2003).

There are a number of ways for the witness to intervene. One is by “coaching,” as in the more active role of the therapist or practitioner. Another is by giving aesthetic feedback. Working with aesthetic feedback through the medium of an artwork itself involves responses that originate in the sensory experience and imagination of the witness, such as an empathetic tightening felt in the chest, or the image of a clenched fist that “wants” to strike out (Halprin, 2003). The witness may relay the aesthetic response in a number of different ways. The witness might dance the other person’s drawing, respond to an exploration with a gesture, or offer a further development of the movement play, suggesting what might happen next. The witness might give back an improvised spoken poem or song. The witness’s aesthetic responses may mirror, add to, intensify, or blend with what the enactor has already shared (Halprin, 2003). The witness’s feedback could also involve the introduction of a completely new, contrasting, or missing element that redirects the exploration (Halprin, 2003). In this collaborative process, the witness may arrive at the richness of her own emotions, images, and insights, which she can give back to the other, opening up places of feeling and possibility, trust and creative exchange, which enhance the material and the working relationship (Halprin, 2003). By giving back a dance or a poem, for instance, the witness gifts the enactor with the richness of her own

inner life, which also speaks of how she was moved and touched by the work of the other (Halprin, 2003).

Components of a DMT session

During a DMT session the dance therapist does not present a specific body of material that the person must learn (Chaiklin & Wengrower, 2009). The dance therapist does not structure the encounter but works with what unfolds as the result of the movement interaction (Chaiklin & Wengrower, 2009). Improvisation, play and witnessing are essential approaches that the dance therapist uses in order to respond to the client or group (Chaiklin & Wengrower, 2009).

A DMT session starts with a warm-up to help participants make contact with body parts and get more in touch with themselves (Payne, 1992). For the leader this initial part helps to gauge the atmosphere of the group and the moods and states of the different individuals (Payne, 1992). Different levels of energy bring forth different movement patterns amongst group members (Payne, 1992). By finding ways of “moving as the other does” we come closer to the emotional experience involved in the carrying out of a particular movement or posture (Payne, 1992). This then elicits verbal and nonverbal reactions and the ‘improvisation’ may start (Payne, 1992).

Themes develop that focus on one particular participant, their mood and movements, or a quality of the interaction between two or more participants (Payne, 1992). These themes can take the form of images that arise from the pooled group unconscious, triggered off by the common group activity (Payne, 1992). Ideally the group recognizes and acknowledges these, to understand and to become more aware of these unconscious forces (Payne, 1992). Moving together as a group suggests a new-old way of

making contact with one's physical, mental, and spiritual self and so confirming one's feelings of being alive (Payne, 1992).

Towards the end of a session we often have relaxation, in which participants are on their own with their body, mind, and soul (Payne, 1992). Afterwards the group gathers in a circle on the floor where participants share how they feel or any other thing they want to mention (Payne, 1992). This is a period of transition, from a nonverbal to a verbal, from an instinctive to a cerebral mode of being, where movements and emotions are contemplated and translated into words, experiences clarified, and understanding deepened (Payne, 1992).

Movement-based, Expressive Arts Therapy, MBEAT

The MBEAT practice holds the embodied experience preeminent as a source of learning and change (Halprin, 2003). According to Halprin, 2003 "The embodied experience is centered in the body, the container of our entire life experience, centered in movement, the expression of our biology, personality, and soul" (p.103). Central to the MBEAT practice is a core philosophy that the entire repertoire of our life experiences can be accessed and activated through the body in movement. Halprin, 2003, says:

Whatever resides in in the body – despair, confusion, fear, anger, joy – will come up when we express ourselves in movement. When made conscious, and when entered into as mindful expression, movement becomes a vehicle for insight and change. As creative and mindful movers, we are able to explore whatever rises to the surface, experimenting, opening up, and investigating ourselves in new ways. In this moving out of unconscious material, we bring all that we have not been aware of into clearer view. (p. 17-18)

The theories and methods that inform MBEAT provide guidance in the facilitation of the expressive interplay between body, feeling, and imagination, which is necessary for a true embodied experience (Halprin, 2003). MBEAT practitioners must learn how to work in a highly intuitive and imaginative way while remaining grounded in certain objective frameworks, using methods that support the embodied experience and the aesthetic response (Halprin, 2003). The challenge for the practitioner, whether working on her own, with others, or in the role of guide, is to refrain from imposing formulas and agendas (Halprin, 2003). In working with the art therapeutically, therapists and practitioners of the expressive arts must be careful not to place the emphasis on how something should look according to formal ideas regarding order, beauty, or unification (Halprin, 2003). Nor should one place attention on outcomes. When attention is placed on outcomes, Halprin 2003 says, “we risk increasing the separations between the inner life of the person (substance) and the matter being shaped through the art medium (form)” (p.19).

MBEAT works with movement as metaphor from an artistic point of view, actively using the principles of creativity and art making. The material of the work is the real-life issues and concerns as they arise out of and are expressed in movement, drawing and dialogue (Halprin, 2003). By working in a nonlinear and highly creative way, participants expand their normal or ordinary field of play and ways of thinking and generate new resources and arrive at a more complete understanding of the self (Halprin, 2003). According to Halprin, 2003, “At its best, the purpose of a good structure, like skeleton to muscle and muscle to bone, is to allow for greater stability and flexibility, expanding the ability to respond to challenges and opportunities of the moment with

spontaneity, intelligence, and imagination” (p.19). In this practice participants and facilitators immerse themselves entirely in the experience of the moment: giving themselves over to sensation feeling, image, or thought. MBEAT uses an intermodal approach whereby various art forms are used sequentially to deepen and support the therapeutic process (Knill, Barba, and Fuchs 2004). In this way, all of the possibilities of human imagination are brought to the healing process—visual images, sound, rhythm, movement, acts, spoken words, tastes, and tactile sensations (Knill, Barba, and Fuchs 2004).

MBEAT like many expressive arts therapists are trained as specialists in the intermodal use of the arts in therapy and use a “low-skill, high-sensitivity” approach. This means that the clients do not have to be artists or have any particular artistic ability. The client or participant are encouraged to become sensitive or mindful to whatever they are experiencing, whether they are engaged in play, movement, vocal expression, sound-making, work with colours and shapes, dramatic action and other forms of expression (The Create Institute website, 2005). The MBEAT practitioner sensitizes clients to the materials they are using and helps them engage creatively in whatever medium they choose (The Create Institute website, 2005). In the field of EXA, Paolo Knill (Knill et al. 1994) coined the phrase “low skill, high sensitivity.” This phrase points to the importance of the capacity for aesthetic response over the development of technique and skill for client or participant’s own sake (Halprin, 2003). MBEAT practitioners learn how to help clients move from one mode of expression to another, which is called “intermodal transfer,” when appropriate, and they use different forms of “aesthetic responses” (Levine, 1997).

MBEAT works with the following philosophies that provided the guiding principles behind each ‘dance for relaxation’ community arts session with migrant farm workers:

- Our bodies are our vehicles of awareness.
- There is a relationship and interplay between the physical body, emotions, and thinking.
- Body sensations, postures and gestures reflect our history and our current ways of being.
- When we engage in expressive movement/dance, the ongoing themes and patterns from our lives are revealed.
- When we bring sound in our movement, we are giving voice to our feelings and stories.
- When we work on our art (whether a dance, drawing, poem, or performance), we are also working on something in our lives.
- The symbols we create in our art contain valuable messages, which speak to the circumstances of our lives.
- The ways we work as artists teach us about the ways we relate to ourselves, others, and the world.
- When we enact positive visions through our art, we create images and models that can become guiding forces in our lives.
- As we learn how to work with the principles of creativity and the practice of the arts, we are able to apply what we learn to all aspects of ourselves, including the challenges in our lives (Halprin, 2003, p. 20-21).

Methods of the MBEAT practice focus on enlivening the relationships between the physical, emotional, and mental levels based on the following key principles:

1. From the ground of physical responses and expression, emotional and mental impressions emerge.
2. When any level is isolated from or in opposition to another level, intrapsychic and interpersonal conflict results.
3. As each level is tuned and aligned with the others, higher degrees of awareness, creativity, and expression are possible.
4. The more creative the interplay between the three levels of body, emotions, and mind, the more authentic, mindful, and integrated we become.
5. As our ground of being reflects these qualities, we are more open to transcendent or spiritual energy (Halprin, 2003, p. 105).

The three levels of awareness and response. According to Halprin, 2003, “when we speak of ‘the body,’ we are not only talking about the physical level of the body but also about the emotional, mental, and spiritual levels” (p. 104). MBEAT borrows from the medicine wheel and interprets this process as the three levels of awareness and response that are:

- *Physical:* Sensory sensations, breath, body posture, body parts.
- *Emotional:* Feelings, such as anxiety, joy, calm, excitement, anger, sorrow
- *Mental:* thinking processes, such as planning, remembering, worrying, imagining, and fantasizing (Halprin, 2003 p. 106).

In developing the expressive body from the point of view of the three levels – physical, emotional and mental – MBEAT works experientially and metaphorically with the past and with the way life experiences live in the unconscious and conscious levels (Halprin, 2003). MBEAT works with the principle that when the first three levels are well integrated enough, the body becomes like a channel that allows one to access higher levels of consciousness. In the three levels of awareness and response, MBEAT refers only to the first three levels in their expressive capacity. The fourth level is understood as being beyond words. The fourth level is understood as the spiritual level that is represented symbolically, in painting, song, dance, and ritual; these art forms act as metaphor, reminder, and aid in cultivating spiritual awareness (Halprin, 2003).

EXA, DMT and MBEAT are well suited to address the conditions of precarity experienced by Spanish-speaking migrant farm workers in the Niagara Region because the philosophies, principles and approaches invites participants to become explorers of their present reality. Valuing the life experiences of the whole person – the physical, emotional and psychological resources available in the moment, in time and space. EXA, DMT and MBEAT approaches are grounded in meeting participants where they are with no expectation for them to have a certain skill set or knowledge base. There is no right or wrong way to create.

The content to explore comes from participants' real life experiences through the art making. Participants are encouraged to take gentle risks by exploring the artist within in a safe environment. Any tangible or visible art created provides opportunities for spontaneous aesthetic responses or artistic outbursts to emerge through imagination and inspiration. Conversations through artistic responses are seen as metaphors from one's

own life experiences, uniting participants to their spiritual essences. Migrant farm worker participants are provided a unique and intentional space of distraction from their precarious environments as they uncover hidden emotions, release anxiety and achieve feelings of relaxation and enjoyment. While at the same time they experience being recognized, validated, cared for, visible and celebrated for their contributions to their communities and families left behind.

The Precarious Lives of Migrant Farm Workers

Under the rationale of chronic labour shortages, migrant agricultural workers apply from within their home countries to come to Canada under the Temporary Foreign Worker Program, (TFWP). Programs such as the Seasonal Agricultural Worker Program (SAWP) are what men and women from Mexico and Jamaica and other Caribbean countries apply to so that they can come to Canada to work on farms 8-to-ten months each year. According to Butovsky and Smith (2014), up to 20,000 migrant farm workers from Mexico and Jamaica have come to Canada annually under the auspices of the SAWP.

The lives of migrant farm workers are often described as “precarious.” According to Butler (2008) “The state of precarity characterizes the lives of those deemed by the powerful to not matter, whose lives are inherently precarious” (p.23). The United Food and Commercial Workers (UFCW) 2015-report states; “Agricultural work is not only amongst Canada’s most precarious, but also amongst Canada’s most dangerous work. Agricultural workers face a range of biological, chemical, mechanical, physical, and psychological hazards, and have reported injury rates above provincial averages” (p.25).

Butler (2015) describes precarity as follows:

The dependency on human and other creatures, on infrastructural support exposes a specific vulnerability that we have when we are unsupported, when those conditions characterizing our social, political or economic lives begin to decompose or fall apart, when we find ourselves radically unsupported under conditions of precarity. Precarity is, in effect, the condition of being radically unsupported, or excessively, or in an accelerated way, facing the lack of support.

(Presentation on YouTube:

<https://www.youtube.com/watch?v=fbYOzbfGPmo&t=608s>)

According to a recent report in The Toronto Star newspaper “Migrants in the SAWP are put into a different and vastly inferior — working world than the rest of the Canadian workforce” (Goutor, 2013, p. 3). Migrant workers are considered permanently precarious, as they must return to their homelands at the end of each work-cycle; they have no opportunity to apply for permanent status, with no guarantee to be rehired the following year (Faraway, 2014).

Racialization

Conceptions of race, racism and racialization are relevant to this research.

Racialization refers to practices that result in a specific group of people being cordoned off for special (discriminatory) treatment, typically based on considerations of physical appearance and putative ancestry (Butovsky & Smith, 2007). Satzewich, 1991 has highlighted the role of racism in the super-exploitation of the migrant labour force.

Beginning in 1962, Canadian immigration policy underwent a formal deracialization, but the subsequent introduction of the SAWP was predicated on a de facto racialization of the

migrant segment of the labour force and the deepening of divisions in the agricultural labour market (Satzewich, 1991).

The fact that migrant workers arriving from the Caribbean and Mexico under the SAWP are almost exclusively black and Mestizo has made it far easier for the Canadian state to deny them rights that are normally accorded to foreign workers recruited by Immigration Canada to meet specific labour market needs (Galabuzi, 2006). The denial or attenuation of basic rights and protections (employment insurance, health and safety regulations, the ability to organize against coercive practices, etc.) lowers labour costs, thereby facilitating the extraction of larger magnitudes of surplus labour from SAWP-enrolled migrant workers relative to non-racialized "free" wage-workers (Butovsky & Smith, 2007). In short, the racialization of unfree "guest labour" results in a regime of labour control that is both onerous and pernicious (Butovsky & Smith, 2007).

Farm Labour in Ontario

Migrant agricultural wage labour is a large and growing phenomenon within the Canadian economy, particularly in Southern Ontario (Butovsky & Smith, 2007). Canada's Federal Government introduced the Commonwealth Caribbean and Mexican SAWP in phases between 1966 and 1974 to address a chronic shortage of labour in the agricultural sector (HRDC, Caribbean & Mexican Seasonal Agricultural Workers Program – Overview, 2015). During this period, the importation of migrant workers seemed to be the only way to maintain a supply of cheap agricultural labour (Butovsky & Smith, 2007). Unauthorised migrants, (those individuals who are non-status) as well as migrants recruited to work on temporary work visas for a particular employer and to a certain degree, refugee claimants often find themselves in jobs that are dirty, dangerous,

difficult and demeaning (the four “D” jobs) (Basok, Bélanger, & Rivas, 2014). These four D’s are termed the fluid zones of precarity, emphasizing the potential for migrants in one precarious status to move to another, similarly precarious status (Basok, Bélanger, & Rivas, 2014).

Migrant farm workers work in conditions of high demand and low control with greatly fluctuating hours, sometimes working up to or more than 12 hour days and seven days a week during periods of high demand (McLaughlin, 2013). Poorly maintained equipment, a lack of health and safety training, inadequate field sanitation (i.e. bathrooms, sinks), and insufficient provision and use of personal protective equipment are major concerns (McLaughlin, 2013). United Food and Commercial Workers Canada (UFCW) published a status report for 2010-2011 containing input from migrant workers on a number of issues. Regarding health and safety, nearly half of the respondents who were ordered to work with chemicals and pesticides said they were not supplied with the necessary protection. Most of the respondents said they were given no health and safety training at all. Only 24% of respondents injured on the job said they had made claims to Workers Compensation, and almost half of all respondents said that working while sick or injured was common due to a fear of “employer reprisal or repatriation” (p. 10). Such conditions may explain why migrant workers who responded to a 2006 review of the SAWP by the North-South Institute reported ailments such as “vertebrae and knee problems, skin diseases, respiratory tract infections, hypertension, allergies and depression” (North-South Institute, 2006, p.10).

The Niagara region of Ontario, Canada, strikingly illustrates the growing concentration and capitalization of the agricultural sector (Butovksy & Smith, 2007). In

the 50 years since the SAWP was introduced, Niagara has seen a shift from industrial manufacturing (cars, paper, and steel) to a predominantly service-sector economy (HRDC, Shift in Employment by Industry Division, 2005). For example, in the traditional farming communities of Niagara-on-the-Lake, Grimsby, Lincoln, and Pelham, family farms are being rapidly replaced by winemaking operations and greenhouses (Butovsky & Smith, 2007). Farm operators and greenhouse growers in the region employ an expanding army of migrant workers, not because Canadian workers are being absorbed into a well-paying manufacturing sector, but because the use of migrant workers renders their operations significantly more profitable (Butovsky & Smith, 2007). The importation of migrant "guest workers" from Mexico and the Caribbean serves to depress wages and complicates union organizing by dividing workers along linguistic, racial, and national lines, as well on the basis of citizenship (Butovsky & Smith, 2007). Migrant employment has also allowed employers to exercise labour arrangements that would be difficult to implement with an all citizen labour force (Rogaly, 2008).

The TFWP has been criticized for creating a system of legislated inequality (Lenard, 2012) and even global apartheid (Sharma, 2006; Walia, 2010). Although policymakers praise the benefits of managed migration (Hennebry, 2010), scholars have pointed to the overly exploitative nature of such migration (Baken, 2003). The TFWP is employer-driven (Faraway, 2014). Unlike Canada's programs for permanent immigration, there are no caps on the number of migrant workers who can be hired in any year (Faraway, 2014).

Critics of the TFWP allege that temporary migrants should be theorized as 'unfree' participants in the national labour market (Bakan, 2003; Basok 2002; Satzewich

1991; Sharma 1995). The principal basis of migrants' 'unfreedom' is their categorization as 'foreign workers,' a move that allows the state to legally deny them the rights and entitlements associated with citizenship and to impose restrictions on their labour mobility, such as closed permits or requirements to live in or on their employer's property (Bakan, 2012; Sharma 2006). Satzewich, (1991) who was among the first to analyze migrant labour in Canada as an aspect of capitalist political economy, has observed that the importation of migrant labour has provided employers with a pool of 'unfree' (effectively indentured) workers to perform work that would otherwise have to be undertaken by costlier 'free' Canadian workers.

Migrant workers are tied to a particular employer, prevented from seeking alternative jobs, and denied many of the rights enjoyed by workers with citizenship or landed-immigrant status (Butovsky & Smith, 2007). Despite this, they remain eager to come to Canada due to a lack of economic opportunity in their home countries stemming from semi-colonial mal-development (Butovsky & Smith, 2007). For migrant workers in low-skilled occupations, these restrictions are compounded by poor working conditions and substandard wages (Piper, 2008).

History of the Seasonal Agricultural Workers Program, SAWP

The SAWP was introduced in the 1960s ostensibly to help satisfy a demand that was not being met by the Canadian labour force (Satzewich, 1991) Agricultural labour shortages have existed since the turn of the 20th century in Canada, (Satzewich, 1991) but during a period of low unemployment and rising real wages in an expanding manufacturing sector it was particularly difficult to recruit Canadian-born as well as landed-immigrant workers to low-paying and physically demanding agricultural jobs

(Satzevich, 1991). Consequently, growers intensified their pressure on the Federal Government to open the door to migrant workers (Satzevich, 1991). Over the course of four decades, the SAWP expanded considerably even though wages and benefits for agricultural work are not substantially different from the low-paying, service-sector jobs that presently dominate the Ontario economy (Butovsky & Smith, 2007).

The SAWP is part of the Non-Immigrant Employment Authorization Program run by Human Resources and Development Canada [HRDC] and Immigration Canada. A sister program is the Live-In Caregiver Program that brings 'domestics' to Canada. Interestingly, the Caregiver Program permits workers to leave their positions after two years to pursue other jobs, with the prospect of eventual Canadian citizenship (Grandia and Kerr, 1998). Migrant agricultural workers enrolled in SAWP, by contrast, are legally tied to their employer and must return home after a contractually stipulated period of no more than eight months (Butovsky & Smith, 2007).

The SAWP stipulates that transportation costs to Canada are to be covered by the employer, but these costs are partially recouped later through deductions from workers' wages (Butovsky & Smith, 2007). SAWP-enrolled farm workers toil for nine to 15 hours per day for little more than minimum wages (Butovsky & Smith, 2007). While the SAWP requires equality between wage rates for Canadian and migrant agricultural workers, and employers incur additional expenses by providing the migrants with housing; the flexibility afforded by having employees 'on call' at any time, as well as the migrants' 'willingness' to endure hard, physically debilitating labour, makes the SAWP especially attractive to growers (Butovsky & Smith, 2007). Not surprisingly, the program's "equal pay for equal work" directive is often violated in practice (Butovsky & Smith, 2007).

Workers enrolled in the SAWP contribute to the Canada Pension Plan and the Employment Insurance Program, but are ineligible to collect from either (Butovsky & Smith, 2007). They, like all agricultural workers, are excluded from several provisions of employment standards legislation and, in Ontario, from legislation that permits unionization (Butovsky & Smith, 2007). These exclusions are especially significant given that agricultural workers are exposed to unique hazards associated with the use of heavy farm machinery and toxic pesticides (Verma, 2002). Migrant workers are particularly vulnerable to such hazards because they risk repatriation at the discretion of their employer if they resist -- or even complain about -- unsafe working conditions (Butovsky & Smith, 2007). Compliance with the working conditions imposed on migrant farm workers by the employers is assured through a number of disciplinary practices. Deportability, or a threat of involuntary removal of the migrants from the host country, constitutes one of the main disciplinary techniques (Basok, Bélanger, & Rivas, 2014).

The Canada/Mexico Seasonal Agricultural Workers Program C/MSAWP is a joint agreement between the governments of Canada and Mexico that provides an abundant supply of Mexican workers to labour intensive sectors of Canadian agriculture for up to eight months a year (Mysyk, England, and Avila-Gallegos, 2008). Participants in the C/MSAWP must be Mexican nationals, 25 years of age or older, in good health, experienced in agricultural work, and free of criminal records (HRSDC 2004b). Although there are no restrictions on the basis of gender, 97 % of the participants are men (Mysyk, England, & Avila-Gallegos, 2008). All are required to leave their families in Mexico and to live and work together on the farms to which they are assigned in Canada (Mysyk, England, & Avila-Gallegos, 2008).

Generalized adversity experienced by Mexican migrant farm workers

According to Mysyk, England, and Avila-Gallegos (2008), language barriers, mobility problems and cultural differences exclude Mexican migrant workers from the rest of their host, rural communities. These forms of exclusion impact in a variety of ways on the migrant workers' psychological, emotional, physical and spiritual state of being (Mysyk et al, 2008).

Finkler uses the term "nerves" as an umbrella concept that signifies the multifaceted modes of distress that can be found in a variety of cultural settings. Nerves are the embodiment of "generalized adversity" (Finkler, 1989) such as economic problems and unequal power relations. Mexican migrant workers' distress, embodied in an array of symptoms, is expressed metaphorically as an awareness of the breakdown in self/society relations and, in certain situations, a lack of control over even themselves (Mysyk et al, 2008).

Generalized adversity – economic need in Mexico – motivates Mexicans and Guatemalans to participate in the program (Low, 1994). Within that context, individual farm workers experience what Low (1994) describes as various 'life's lesions', including relocation and homesickness, communication barriers, and working conditions and relations, that derive from the contradictions inherent in the C/MSAWP itself. In accordance with Low's (1994) cross-cultural comparisons of the symptoms of nerves, those of Mexican migrant farm workers include bad mood; anger, even rage, at themselves and others; desperation; lack of concentration; lack of coordination; sweating; difficulty sleeping; fatigue; trembling and pain. Other symptoms include feeling trapped

either by personal problems, at home with their co-workers, or in the oppressive heat of the greenhouses; a desire to return to Mexico; and intolerance of people and/or noise.

Conclusion

The hazardous working conditions and the precariousness of migrant workers' employment, as well as psychosocial factors such as racism and social isolation exacerbates feelings of powerlessness. Migrant farm workers' overworked bodies are a portrayal of oppressed bodies that are used as mere resources for economic gain that are considered easily disposable. Migrant farm workers suffer various injustices and are structurally vulnerable to poor health outcomes while working in Canada.

MBEAT combines methods and practices from both DMT and EXA. In designing the 'dance for relaxation' community arts sessions with migrant farm workers, I applied MBEAT and DMT concepts and principles of embodiment to guide me in my facilitation. I loosely structured each session using the components of a DMT session and applied key DMT and MBEAT approaches—attunement/empathic reflection and witnessing. I also implemented the EXA approach of "low-skill, high sensitivity" when offering exercises and activities to migrant farm worker participants. On a smaller scale, I applied the intermodal transfer on two occasions and the application of the "aesthetic response" throughout the sessions. MBEAT directly applies in its practice the EXA intermodal transfer through the use of drawing and voice work. MBEAT emphasizes the body and movement as its primary resource. The MBEAT practice is designed for a variety of practitioners who do not necessarily have a psychology background or who do not wish to become therapists. They include individuals from various disciplines including community workers, activists, healthcare promoters and educators.

CHAPTER THREE – METHODOLOGY AND METHODS

This chapter is written to introduce the reader to phenomenology, which was the methodology that was used in the study and research ethics process. The research methods that were utilized to collect and analyze the data for the ‘dance for relaxation’ community arts sessions with migrant farm workers are provided.

Phenomenology

With several approaches to phenomenology available to the qualitative researcher, the question develops as to what method is best suited to the research problem and to the researcher (Moerer-Urdahl & Creswell, 2004). All approaches draw on German philosophy, seek to understand the life world or human experience as it is lived (Lavery, 2003). Two major approaches – hermeneutic phenomenology and transcendental phenomenology – represent philosophical assumptions about experience and ways to organize and analyze phenomenological data (Moerer-Urdahl & Creswell, 2004). Meaning is the core of transcendental phenomenology of science, a design for acquiring and collecting data that explicates the essences of human experience (Moerer-Urdahl & Creswell, 2004). Hermeneutics requires reflective interpretation of a text or a study in history to achieve a meaningful understanding (Moustakes, 1994).

Phenomenology is both a philosophy and research method, encompassing a certain attitude and practice of attentive awareness to the things of the world as we live them; rather than, as we conceptualize or theorize (Owen, 1994; van Manen, 1997). For Edmund Husserl (1859-1938) often considered as the principal founder of phenomenology, intentionality was a key concept (Giorgi, 2012). He argued that consciousness is a medium between a person and the world and regarded phenomenology

as a way to describe how the world is experienced through conscious acts (van Manen, 1990). In this way phenomenology explores deeply what it means to be human (van Manen, 1997).

Phenomenologists study lived experience, describing phenomena and exploring the experiential meanings as lived by particular individuals (van Manen, 1997). In lived experiences, individuals are fully engaged in and aware of their world (van Manen, 1997). Integral to lived experiences is the notion of the “lived body”: a non-dualistic understanding of the conscious, intentional, and unified body, soul and mind in action in the world (Fraleigh, 1987). Affected by dominant Western culture’s denial and repression of the body, and of experience as a source of knowledge, lived movement experience has only recently been studied academically (Cohen, 1993).

Feminist Elizabeth Grosz (1994) commented that Western culture and knowledge has been profoundly affected by “somatophobia,” or fear of the body. Prior to the twentieth century, few Western philosophers attempted to theorize the body, and the lived body simply was taken for granted (Leder, 1990), or considered “absent” (Leder, 1992), despite the significant contributions of phenomenologists Baruch Spinoza, Martin Heidegger and Maurice Merleau-Ponty. These phenomenologists provided alternative understandings to the Cartesian dualistic notions of a spirited mind and body. Merleau-Ponty stated that embodiment was the existential condition of being in the world (Merleau-Ponty, 1962), thus attempting to draw the lived body and lived experience into understanding (Grosz, 1994). For Merleau-Ponty, the lived body is at the centre of experience, as it is the body that understood and experienced the world, rather than the mind (Merleau-Ponty, 1962).

Phenomenologist study conscious experience, including perceptions, thought and memory, imagination, emotion, body awareness, and embodied action (Smith, 2013). Phenomenology aims at gaining a deeper understanding of the nature or meaning of our everyday experiences. Phenomenologists ask, “What is this or that kind of experience like (van Manen, 1990)?” It differs from almost every other science in that it attempts to gain insightful descriptions of the way we experience the world pre-reflectively, without taxonomizing, classifying, or abstracting it (van Manen, 1990). Phenomenology does not offer us the possibility of effective theory through which we can now explain and/or control the world, but rather it offers us the possibility of plausible insights that bring us in more direct contact with the world (van Manen, 1990). There are two primary and distinct types of phenomenological study (Petty, 2016). The first is known as transcendental or descriptive phenomenology and the second is hermeneutic or interpretive phenomenology (Giorgi, 2007).

Transcendental (Descriptive) Phenomenology

Husserl asserts that the true meaning of lived experience is discovered through a first-person account and involves three steps (Petty, 2016). The first step is referred to as the transcendental phenomenological attitude. This attitude occurs when the researcher sees the phenomenon “freshly, as for the first time” (Moustakas, 1994, p. 34) and is possible only by setting aside prejudgments (Petty, 2016). Husserl introduced the term ‘*epoche*’ to denote the act by which we suspend the natural attitude, which referred to the “taking-for-grantedness of everyday thinking or acting” (van, Manen, 2014, p.43). This “*epoche*” or bracketing allows us to suspend belief of what blocks access to the pre-reflective experience of a phenomenon (van Manen, 2014).

The second step in investigating a phenomenon involves bringing to consciousness an instance of the phenomenon to be explored and with the help of free imaginative variation, intuiting the essence of the phenomenon being explored (Giorgi, 2007). Free imaginative variation involves asking whether the phenomenon would be the same if we imaginatively alter or delete a theme or aspect from the phenomenon (van, Manen, 1990). After determining the essential features of the phenomenon under investigation, the third and final step of analysis involves careful description of the essences (Giorgi, 2007). In Husserl's transcendental method, careful description is the desired result (van, Manen, 1990). In this method, there is less emphasis on interpreting its meaning (Petty, 2016).

Hermeneutic (Interpretive) Phenomenology

Martin Heidegger [1889-1976] developed an interpretive approach to phenomenology and re-directed the orientation from consciousness (metaphysics) to existence (ontology) of Being. He called this "being-in-the-world", existence that is embedded in a meaningful world of particular relationships, practices, language and culture (Leonard, 1989). He drew a distinction between consciousness as Being, and the ability to understand our being-in-the-world. He called this "*Dasein*" (being there); the being that becomes present to us, through our perception and interpretation of the realities in our world (Crotty, 1998). *Dasein* is both personal and mysterious, as it also recognizes aspects of one's existence that lie on the periphery of sentient awareness (consciousness) (Hurst, 2010). Heidegger talks of a "thrown-ness" to being-in-the-world; finding oneself "thrown" into situations and making intuitive interpretations, depending on our own meaning structure or pre-understandings (Heidegger, 1996; Svenaeus, 2001).

According to Heidegger, interpretation is a pre-existing given to being in the world; we are never, not interpreting (Heidegger, 1962/1995). Researchers bring their own idiosyncratic understandings to a hermeneutic circle of inquiry (van Manen, 1997). A quality of hermeneutics is the ability to be responsive to emerging themes and relationships with this hermeneutic circle of interpretation (Hurst, 2010). Phenomenology philosopher Hans Gadamer [1900-2002] also explored hermeneutical interpretation. He uses the term “horizon” of understanding; the range of vision seen from one’s particular vantage point, based on one’s historically and culturally embedded pre-understandings (Gadamer, 1975).

Heidegger asserted that arts and deep phenomenological thinking can unite the subject/object divide, bringing greater insight into what it means to be in the world than what is achieved through objective scientific knowledge (Heidegger, 1996; Todres, 2007). Heidegger understood the arts as occupying a central role in the analysis of human existence; he used the term “poiesis” to refer to the aesthetic/creative potential at the centre of being (Heidegger, 1996; Levine, 1997; Svenaeus, 2000). This phenomenological approach has influenced inquiry into the nature of expressive arts practice, including dance/movement therapy (Halprin, 2003; Knill et al., 2004).

Unlike its transcendental counterpart, hermeneutic phenomenology has no defined method (Petty, 2016). Instead, it is a methodology that aims to avoid the tendency toward using predetermined procedures (van Manen, 1990). Although there is no clear formula for hermeneutic phenomenological research, van Manen (1990) writes about methodological themes for hermeneutic phenomenology, including:

- 1) turning to a phenomenon that seriously interests us and commits us to the world;

- 2) investigating experience as we live rather than as we conceptualize it;
- 3) reflecting on essential themes which characterize the phenomenon;
- 4) describing the phenomenon through the art of writing and rewriting;
- 5) maintaining a strong and oriented...relation to the phenomenon;
- 6) balancing the research context by considering parts and whole.

The philosophical approach of phenomenology supports my aim to reveal clarity, depth of understanding of migrant farm workers' participation in the experiential "dance for relaxation" community art sessions, through interpretation starting from the participant's subjective experience. This is also consistent with van Manen's assertion that phenomenology as a chosen methodology should be driven by a certain dialectic between the research question and the researchers' own interest in the field of study and the methodology (Hurst, 2010).

My research question was framed in the context of my neophyte knowledge of phenomenology, as a methodology that addresses the nature of experience from an ontological and situational perspective (Hurst, 2010). This methodology is in harmony with the research question: "What do approaches based upon DMT and MBEAT bring to the lives of migrant farm workers in the Niagara region?"

Research Ethics Process

I applied to Brock University's Research and Ethics Board for clearance, completing the application form. I identified that my research was of low ethical risk due to it being educational and not clinical in nature. My application was granted clearance on November 11, 2015 and given file number #15-028 (Appendix I). My data collection was

fulfilled by the expiration date of November 30, 2016. On December 1, 2016, my final report was accepted and Research and Ethics Board clearance file was closed.

Data Collection

According to Denzin and Lincoln, 2005, a paradigm is a basic set of beliefs that guide action (p. 183). They are human constructions and define the worldview of the researcher-as-interpretive-bricoleur (p. 183). The researcher is seen as a bricoleur, as a maker of quilts, or, as in filmmaking, a person who assembles images into montages (Denzin & Lincoln, 2005). The interpretive bricoleur produces a bricolage –that is, a pieced-together set of representations that are fitted to the specifics of a complex situation (Denzin & Lincoln, 2005). As an interpretive bricoleur in the study, I gathered the meanings that migrant farm workers offered through verbal responses during and after the “dance for relaxation” community art sessions. I collected these responses through focus groups and individual conversations using movement session feedback questions and my journal.

Movement Session Feedback Questions. I conducted focus groups and one-on-one conversations with the workers where I asked participants questions, influenced by the philosophies of expressive arts and phenomenology. Feedback questions (Appendix E) were an adapted version of the kinds of questions that can be used in an expressive arts therapy individual or group session. The focus group and one-on-one conversations were conducted in Spanish and recorded and transcribed as a whole. The transcript then became the text (van Manen, 1997). I did the transcribing and translation from Spanish to English myself, in order to maintain close orientation to the lived experience, and to hear

again and reflect on the conversations from a different perspective, as I transcribed them (Herda, 1999).

Focus Groups. Focus groups are a form of group interview that capitalizes on communication between research participants in order to generate data (Kitzinger, 1995). Although group interviews are often used simply as a quick and convenient way to collect data from several people simultaneously, focus groups explicitly use group interaction as part of the method (Kitzinger, 1995). People are encouraged to talk to one another: asking questions, exchanging anecdotes and commenting on each other's experiences and points of view (Kitzinger 1995).

'Dance for Relaxation' Community Art Sessions. I facilitated a total of ten 'dance for relaxation' community art sessions from February – June 2016 at three locations in the Niagara Region that included an Anglican Church, a dance studio at Brock University and the basement of a grape farm workers' residence. I used approaches based upon DMT and MBEAT throughout the study and included Hatha yoga and meditation techniques due to the curiosity expressed by participants at the grape farm worker residence about learning about both practices.

For most of the sessions we started with an opening and closing circle, either in a seated or standing position. The objectives for the 'dance for relaxation' community art sessions were to create a non-judgmental and unthreatening space for participants to safely express themselves through their bodies; to foster empowering and caring relationships among participants, and dance/movement practitioner; to provide movement activities that are low-skill and high-sensitivity to relieve tension, assure full participation, accessibility and comfort to all participants; to provide participants with

opportunities to experience the intermodal process moving from one artistic modality to the other; to provide opportunities for participants to offer aesthetic responses to ‘works of art’ created by fellow co-workers; and to conduct the focus group sessions using an adapted version of expressive arts therapeutic questions to explore the meanings that migrant farm workers make of their experiences (Dance Our Way Home, DOWH).

All experiential ‘dance for relaxation’ community art sessions varied depending upon available time, space and what the energy level of participants required. Responding to participants and to what the present circumstances presented by following MBEAT and DMT principles and approaches was how themes and ‘low-skill/high sensitivity’ activities were chosen. Sessions included yogic deep breathing exercises, guided visualizations inspired by connecting to the earth, including metaphors related to snake and the four elements – fire, water, air and earth for the purposes of grounding and igniting imagination. Gentle improvisational head-to-toe warm-ups were used to facilitate gentle stretching and tension release. Facilitated personal, partner and group dance invitations were offered to invoke curiosity in self and to allow surprises to emerge through non-verbal communication and play and to connect and feel part of a community (Dance Our Way Home, DOWH).

Drawing sessions, accompanied with relaxing soundscapes were used as part of the expressive arts intermodal principle. Participants were encouraged to move at their own pace as there was no goal other than relaxation and to find what is true for him or her through his or her body. Participants were invited to express themselves through music, drawings, and creative movement in silence and stillness and while eyes closed. Water was provided at each session.

Data Analysis. Bearing in mind that phenomenological inquiry cannot be forced into a series of technical procedures, a variety of approaches that follow a framework for data analysis can be helpful for the beginning researcher (van Manen, 1997). I followed van Manen's (1997) methodical structure for the hermeneutic (interpretative) phenomenological inquiry. Within this structure, van Manen describes six inter-related activities, which I have used to guide my thematic analysis. van Manen (1997) asserts that this structure "is more a carefully cultivated thoughtfulness than a technique" (van Manen, 1997, p. 130).

1. "Turning to a phenomenon which seriously interests us and commits us to the world" (van Manen, 1997, p. 130). I have a deep interest and commitment to the quality of life — well-being, human rights and social integration of migrant farm workers in the Niagara region. As a community arts facilitator who uses approaches based upon movement-based, expressive arts therapies – MBEAT -- I found that a phenomenological orientation provided the opportunity to explore the meaning of 'dance for relaxation' community art sessions as lived, in an in-depth thinking way that fits with my orientation toward expressive arts as a profoundly existential activity. I also found opportunities to support migrant farm workers on a bigger scale, outside of my role as researcher during the study. I connected with two migrant justice oriented political groups working to better the lives of migrant workers in Canada. I actively participated as a community organizer and speaker at various rallies and protests in the Niagara region and Ottawa.

2. "Investigating experience as we live it rather than as we conceptualise it" (van Manen, 1997, p. 130). Investigation of lived experience provides a different orientation, the

opportunity to explore the content of particular situations, contexts and experiences “as lived” by participants in my movement sessions.

3. “Reflecting on the essential themes which characterise the phenomenon” (van Manen, 1997, p. 130). Through dialogue and reflection with the participants’ transcripts, resonances around central phrases began to appear. Through sustained reflection on these units of meaningful text, thematic definitions formed (Hurst, 2002). van Manen likens themes as “knots in the web around which lived experiences are spun and lived as a meaningful whole” (van Manen, 1997, p. 90).

4. “Describing the phenomenon through the art of writing and rewriting” (van Manen, 1997, p. 130). I attempted to look at and listen ever more closely to the participants’ authentic experiential accounts, being sensitive to the senses evoked, bodily feeling understandings, creative thinking and interpretations as they showed themselves by writing and re-writing. In working with the text deeply on the horizon of my understanding, writing and re-writing, this step provided the opportunity and challenge to engage in a continuous cycle of thinking and writing (Hurst, 2010).

5. “Maintaining a strong and oriented pedagogical relation to the phenomenon” (van Manen, 1997, p. 130). I stayed engaged and animated by the phenomena through writing, meetings with a critical friend, reading and looking at photographs and videos of the creative process of *The Sunflower Man*. I also stayed in relationship with the phenomena through re-reading and reflecting on my own participation and facilitation of the ‘dance for relaxation’ sessions by re-visiting my personal journal and listening to recordings of myself reflect on facilitating. I kept coming back to the lived experience of migrant farm

workers, through my own experience, the participants' stories, their voices and words, and put aside theory.

6. "Balancing the research context by considering parts and whole" (van Manen, 1997, p. 130). I maintained a sustained critical inquiry, working the hermeneutic circle, keeping open to possibilities that reveal more of the meaning and understanding of the whole and essences of the movement session experience. Using a phenomenological orientation provided a new opportunity for me, to re-examine my own philosophical assumptions, uncover, reflect and clarify some pre-understandings (Hurst, 2002).

I used van Manen's holistic, selective and detailed approaches to inform my thematic analysis. I worked with each transcript individually and followed these approaches step wise as suggested (van Manen, 1997). First I used the holistic approach. This involved reviewing the transcript in its entirety to develop an overview; I made notes about my impressions of this in my journal log. Using the selective approach, I read and re-read the transcript several times in-depth, taking time to dwell with the material, to reflect and feel into what I sensed what were the most alive and resonant phrases and stories that were within the experience. Significant phrases and stories were extracted and crafted into thematic stories.

Working with these stories I used the detailed line-by-line approach looking at each sentence highlighting significant statements, noting selected phrases and words that may reveal essential dimensions of the experience, the question being "What does this phrase or sentence seem to reveal about the meaning of this phenomenon?" (van Manen, 1997, p. 90). While there is no system to interpretive phenomenology the analysis is also a creative imaginative act (Todres, 2007; van Manen, 1997, 2002). The process is one of

continuous writing and re-writing to achieve a deepening level of analysis with each new act of investigation taking into account everything that had been learned so far. It is a complex process of insight, invention, comparison, contrast, discovery and disclosure (Herda, 1999). I aimed for creativity to also inform this process and to be responsive to the embodied non-verbal nature of the movement sessions and the poetic, metaphorical and symbolic language of the participants and the phenomenon (Hurst, 2002). Themes reveal themselves in creative, exploratory and tentative ways, in moments of understanding and insight (Levine, 1997).

When reading, thinking and writing, I aimed to open my awareness to body feelings or images to find words at the “horizon” of my thoughts (Perl, 2004). I also committed to participating in my own creative process, to stay closely related to the phenomena. I sometimes read aloud or experimented with movement and art as part of reflecting and interpreting, “dancing the data” to highlight its evocative dimensions, provide different “channels” for the material to be reflected upon and explore new perspectives of the phenomena (Knill et al., 2005).

I aimed to have a balance between thinking, reading and writing activities. I explored movement-based, expressive arts therapy and research, philosophical phenomenological thinking and reflected on arts/dance based phenomenological research practices and literature to support my enquiry.

Summary

In this chapter I have provided the reader with an overview of phenomenology and the rationality in choosing this methodology for my study. I specify the methods used to gather and collect data of migrant farm worker participant’s lived experiences in the

‘dance for relaxation’ community art sessions. I shared in detail the objectives for the ‘dance for relaxation’ community art sessions, an idea of how they were structured and in general the types of “low-skill/high sensitivity” activities offered. Finally I describe how I utilized van Manen’s methodological themes for hermeneutic phenomenology as a guide for the data analysis. In the next chapter I describe the process of creating and designing culturally sensitive ‘dance for relaxation’ community art sessions with migrant farm workers and the impact that these sessions had on participants.

CHAPTER FOUR – RESULTS

The following sections answer my main research question: What do approaches based upon DMT and MBEAT bring to the lives of migrant farm workers in the Niagara region? I begin by answering: What do ‘dance for relaxation’ community arts sessions look like? And, How do I, as the researcher, implement an Anti-Oppressive Practice when conducting research with migrant farm workers? I provide detailed a description of the process of creating the ‘dance for relaxation’ community arts sessions with Mexican and Guatemalan migrant farm workers.

Beginnings

My introduction to migrant farm workers began in the summer of 2014 through my relationship with Justice for Migrant Farm Workers (J4MW) co-founder, Evelyn Encalada. When she found out that I moved to the Niagara region to pursue my graduate studies at Brock University, she was eager to introduce me to what she referred to as “my Mexican and Guatemalan migrant farm worker neighbours in the Niagara region”. She is the one who encouraged me to bring dance and movement to the lives of migrant farm workers. Below I share a journal entry after my first visit with a group of Mexican migrant farmworker women in their temporary residence on a farm in Niagara.

My first farm visit. *When we arrived to the first migrant worker house, we were greeted by the warm scent of corn tortillas coming from the kitchen and sound of palms clapping corn dough. It took me back to when I was a child watching my mom make tortillas and I, of course playing with the dough. A reunion immediately erupted between Evelyn and the women – long embraces and loving smiles were exchanged. Rainbows of colourful towels covered a small sofa close to the washroom. A woman nearby told me*

that the towels held a fellow trabajadora's [English translation, female worker's] place in line for a shower and that every day two women were designated to clean the house before anyone can eat or shower.

Evelyn kindly introduced me as the friend who does healing with dance. I nervously smiled and thought to myself, "how am I going to do this?" It was my first time facilitating in Spanish with Mexican migrant workers in a small living room space.

I began the impromptu movement session by inviting the women to gather in a circle. We did a standing yoga breathing exercise. I then introduced a large rose quartz – a stone that symbolizes love. I invited each woman to take a turn holding the stone and to place it on an area of the body holding any tension or stress. While each woman took her turn with the stone, the women around the circle witnessed and offered well wishes or prayers of support in silence. After this go around, I led a body-scanning exercise bringing attention to one body part at a time. For example the women were asked to pay close attention to any sensations that may arise while bringing gentle flowing movements to the neck, shoulders, back and hips.

The women were encouraged to focus on their breath and to release tension or stress through exhalations and through any natural impulses or responses that the body gave in the moment. Metaphors such as "imagining growing roots from your toes into the earth", "branches from your arms" and "slight twists coming from the tree trunk or torso" were used to ignite the imagination and to offer a loose structure for gentle risk taking to take place.

Metaphors encourage creativity and a structure for self-exploration that is accessible, non-judgmental and contained so that everyone can participate to their

comfort level. As a closing, the women took turns sharing how they felt about the movement experience. The echoing words were muy agradecida y relajada, [very appreciative and relaxed]. As a gesture of gratitude the woman gave us dates they harvested that day.

I was left wondering how eight women living in a small, two-bedroom house with one bathroom could live and work together and more importantly, remain sane? We visited four houses in a matter of five hours. Evelyn's bond with the migrant farm workers, the meaningful relationships that she has cultivated over 15-years brought me to tears. It stirred up memories and emotions related to my own 15-years of solidarity and activism work with Mexican and Central American communities with precarious immigration status in Washington, DC.

The depth of encounters witnessed in the lives of migrant workers in just a few hours left me with a yearning to find ways to get closer to this sense of familia and cultura. In return for the opportunity to build relationships with my Spanish-speaking, Latin American migrant farm worker community in the Niagara region, I thought I could bring to them dance, music, play and improvisation – the expressive arts.
(Journal entry, September, 2014)

Gaining Entry

In spring of 2015, I began to explore potential organizations that would facilitate becoming familiar with various migrant solidarity groups in the Niagara region. I became connected with an Anglican Church that provides supports and services to Spanish-speaking migrant farm workers (mostly from Mexico); through my time volunteering with the Niagara Migrant Worker Interest Group, (NMWIG) - a collective of individuals

and organizations supporting the health needs of migrant agricultural workers in the Niagara region.

There were five phases of gaining entry that I underwent in this study. The first phase included building a strong relationship with an Anglican priest and his church as a volunteer. This led to opportunities to accompany the priest on farm visits to migrant farm worker temporary residences in the Niagara region. The second phase was the formal presentation of my study with migrant farm workers at the church. The third phase was developing a close relationship with Mexican migrant farm worker, Luis. The fourth phase was my time with Luis, exploring land dancing on his sunflower farm and the fifth phase was the formal participant recruitment and consent process.

These phases were significant because they created the foundation for meaningful and trustworthy relationships to emerge between the Anglican priest, members of his congregation and most importantly, the migrant farm workers who attended the church and myself. This process provided migrant farm workers the opportunity to get to know me well in advance of recruiting them to participate in the study. Many considered me an active member of the Anglican Church with my ministry being of dance. The following outlines details about each phase of gaining entry with Spanish-speaking migrant farm workers.

Attending Spanish mass and farm visits. In June of 2015, I met an Anglican priest from Colombia whose church provides a Spanish mass on Sundays and a lunch program between the months of February and September for Spanish-speaking migrant farm workers in the Niagara region. His church provides various summer events that

include health clinics, festivals, social gatherings, computer and English-as-a-second language classes and a successful bike rental program.

The Anglican priest and I shared similar socio-political worldviews and were passionate about supporting Spanish-speaking migrant farm workers in the region. My study fit nicely into his church's priorities in finding creative ways to integrate migrant farm workers to their local Niagara community. I frequented the Spanish mass on Sundays despite my reservations about organized religion. I was familiar with the environment, as I have worked with faith-based human rights organizations and churches in the past and have worshipped and prayed with a variety of faith groups on several occasions.

The Anglican Church was a respectful and safe environment to support migrant farm workers. I was eventually seen as an active member, in my role as a volunteer that included serving lunch and attending church community meetings. At one of the church meetings, I was able to formally present my proposal for my study to the board members. The predominantly Anglo-Canadian board members gave me their blessings and support to conduct the study and have access to the multi-purpose room.

I became familiar with farms that employ migrants in the Niagara region by accompanying the Anglican priest on eight farm visits. During my farm visits I met migrant workers from Mexico and Guatemala who harvest and package strawberries, ginseng, herbs, peaches, plums, trees, tobacco and flowers. My casual conversations with migrant workers were in Spanish, on the farm, sitting on the grass, in the evenings, after a full day of work. Many of the migrant farm workers shared the regions of Mexico that they were from and pictures of children and loved ones on their cell phones.

Their Catholic belief system and strong faith in God was made very clear to me. Many shared their gratitude for being able to come to Canada to achieve various life goals, including providing their children with a good education. When I asked the migrant farm workers how they use their bodies in their daily workday, I was surprised to see how many wanted to tell me. Many demonstrated the repetitive physical movements performed daily with their bodies. These repetitive movements have contributed to the degeneration of knees, lower back, neck, hands and fingers.

My participation as a volunteer at the church and farm visits proved effective in building relationships with the mostly male Mexican and Guatemalan migrant farm workers, and trust with the Anglican priest as it demonstrated my personal commitment, integrity and genuine interest in increasing the quality of life of migrant farm workers.

Meeting Migrant Healers. Immersing myself in the lives of migrant farm workers for seven months before officially recruiting participants provided opportunities to build rapport and co-create safe spaces with participants. I met many migrant farm workers from various walks of life who bear many gifts. Poets, philosophers, singers, actors, gourmet cooks, and visual artists were included. On three occasions I had the opportunity to meet men share their expertise in alternative medicinal modalities.

Three of the men stood out; two of the men have been coming to Canada for 11 years and one for 26 years. They shared the ways in which they use humour to fill their house with harmony. The 26-year old veteran Fernandez is very respected and is known as a kind and nurturing man to his fellow compañeros. His two compañeros, Efraín and Roberto commented on the harmonious ways of Fernandez. Fernandez embodies harmony by starting his morning by jumping on top of the kitchen table to dance and

sing. He is also a *sobador* [a person that provides a special type of rubbing or massage] who provides *sobadas* [rubbing or massages]. These massages are not for relaxation or pleasure. He treats muscle aches; backaches, sprained ankles, and any other swollen body part through a special type of rubbing or massaging. These *sobadas* helps more than just physical pain. Fernandez uses prayer to guide his *sobadas*. Many of his *compañeros* also come to him to pray. He never went to school to learn how to do *sobadas*. He learned from a healer in his *pueblo* [small town] and told me that he is guided through prayer and his angels.

Efrain is a type of reflexologist and Roberto works with magnets to help people heal from body pain. Again, both men learned from healers in their *pueblos*. All three men have provided important healing services to several migrant farm workers in and out of the area. The men make these services affordable by offering a pay-what-you-can option or some type of exchange, for example a meal in exchange for a *sobada*, reflexology treatment or magnet session. These men demonstrate the types of healing practitioners that exists inside the precarious environments of migrant farm worker communities that offer important pain-relief and emotional/spiritual services.

Formal presentation of the study. At one of the lunches at the church, the priest formally introduced me to the migrant workers and invited me to share more details about my study. I spoke about using dance and movement as a medium to explore emotions and feelings stored inside the body and how expressing it through movement could provide a sense of relief to tension and stress. After my talk about the study, the workers wanted me to immediately show them what a session would look like. Much like my first visit to the migrant worker female residence the previous year, I began an impromptu dance session.

Shortly there after, I provided two formal introductory dance/movement sessions towards the end of summer 2015, leaving Mexican migrant farm workers and the Anglican priest wanting more for the 2016 harvest season.

Befriending Luis. At the church I developed a close relationship with Luis, a Mexican migrant farm worker who played a significant role in terms of his personal commitment to the study that I describe in detail in the prologue. Our artistic collaboration served in participant recruitment efforts because at the church Luis would share his experience exploring movement in the sunflower fields with other compañeros that served to promote curiosity and interest in the study. The day before he left for Mexico in October 2015, Luis took me to another flower farm where I met recent arrivals from Guatemala and Mexico. They were all migrant women. Some participated in the study.

As Luis and the other migrant farm workers I met in spring/summer 2015 made their way back to Mexico, I was left with much excitement and confidence to carry out this study. I could not wait to design and facilitate the ‘dance for relaxation’ community arts sessions in Spanish for migrant farm workers for the 2016 harvest season. My collaboration with Luis demonstrated the possibilities within the constraints of the SAWP to bring the arts to migrant farm worker communities. I was confident in the various approaches found in the breadth of literature of EXA, from both Aboriginal and western perspectives and from my personal training and experiences. The richness of this collaboration where I applied core approaches in DMT and MBEAT throughout the land dance exploration was essential towards making the experience safe and accessible for Luis to express himself. These approaches created a protected environment without any

pressure or expectation to create a tangible work of art that were also foundational in the ‘dance for relaxation’ community art sessions. Luis helped me think about the type of theoretical framework that would be suitable and accessible for migrant farm workers.

Formal participant recruitment and consent. I spent June 2015 to January of 2016, a total of seven months building relationships with migrant farm workers even before I started facilitating the ‘dance for relaxation’ community arts sessions. By the time I officially recruited participants, many had already identified me as the dance teacher and called me “*la maestra de baile*” [the dance teacher].

On February 28, 2016, I formally invited the Spanish-speaking Mexican and Guatemalan migrant farm worker congregation to participate in the study (Appendix A). Below is an excerpt from my journal of that day.

I began the first official ‘dance for relaxation’ session at the Anglican Church for the 2016 season in the multipurpose room. Prior to the session, the congregation of migrant farm workers and the priest serenaded me because it was my 41st birthday. When the priest asked if anyone had a birthday during the announcements, Luis said that it was la “maestra de baile” [the dance teacher’s] birthday. The priest told the congregation that I was someone who was committed to making them feel welcomed and cared for here in Canada. He also mentioned that my ministry was dance. I was a little embarrassed and quite honoured by this gesture. I was already at the altar and after the song and praise was over I thanked the congregation for their beautiful song and announced that the first ‘dance for relaxation’ session would be happening today after lunch and if they did not know what it was to come and find out.

(personal journal entry, Feb. 28, 2016)

It was made clear to potential participants that they could attend as many or as few sessions as they wished. I emphasized that participants were not required to have any specific skill or need to wear any particular clothing. The priest allowed me to distribute recruitment fliers to the workers after the service and post recruitment fliers in the bulletin section of the parish (Appendix B).

At the beginning of the first movement session, I read the Letter of Invitation in Spanish, (Appendix C and D) and distributed copies to each participant. I provided each person with a contact information card (Appendix F) that listed my supervisor, the Anglican priest and my contact information. The Letter of Invitation and Contact Card distributed to the workers were usually left behind for me to pick up. Participants found it unnecessary to have a contact information card or invitation letter as several migrant workers already had the Anglican priest's cell number stored in their cell phones. I provided about eight to ten migrant farm worker participants with my cell phone number. Overall, the best means for participant recruitment was face-to-face chats after mass, farm visits, and Luis' personal testimonies of his experience working with me in the sunflower fields. Word of mouth from migrant farm workers that participated in the two introductory dance and movement classes the year before were also helpful.

At each subsequent session, new participants were verbally informed about the study through participating migrant farm workers and myself. The Letter of Invitation (C and D) and Contact Card (Appendix F) was not relevant for them to have however; I reviewed the process of providing verbal consent each time.

On four occasions I sacrificed the focus group. I instead prioritized facilitating the dance sessions at the church because that is what migrant farm worker participants

needed the most. The bureaucracy of the consent process was too time-consuming. Time was a scarce resource that I came up against throughout the study. To resolve getting verbal consent from potential participants, I went around to each table during lunchtime to explain to the consent process in hopes to speed up the process before the actual session. The participants' verbal consent (Appendix G) allowed me to observe them, record their voices on my cell phone in a focus group or one-on-one personal conversations, and take photographs of their drawings.

I informed the participants at the end of the 'dance for relaxation' community arts session that the focus group was part of the research study where I would ask for their permission again to record their voices to questions pertaining to their experience in the 'dance for relaxation' community arts sessions. No one was opposed to being recorded. Most participants wanted to share their experiences while others listened in on the conversation.

Confidentiality and anonymity. Personal identifiers collected included participant names and contact information (cell phone number and whatsapp). These personal identifiers were treated as confidential and stored on my password-protected personal computer, which was stored in my personal office at home. Each participant was asked to select a pseudonym; however several participants did not understand why they could not use their real names. A couple of participants admitted that they should not have to hide their given names, as they already felt invisible. They told me that people who read my report would at least know some real names of migrant farm workers in Niagara. I found that to be a powerful statement in itself. They told me that I could make up their names if I had to, which I did except for Luis.

Migrant Farm Worker Participants

All participants in the study were Spanish-speaking migrant farm workers, mostly from Mexico and a few from Guatemala who lived and worked at various farms in the rural neighbourhoods of Campden, St. Catharines and Jordan Station within the Niagara Region. They were all people of faith who frequented or had a connection to the Anglican Church. Most migrant farm worker participants were between the ages of 25-60, married with children they left behind in their countries of origin. Wives of migrant men or family members of single migrant mothers care for children when migrants come to work in Canada. Mexican migrant farm workers participate in the SAWP that gives them unlimited possibilities, yet no guarantee that they will be rehired the following year to come to Canada to work. The Guatemalans were under a low-skilled tier within the TFWP that allowed them to work in Canada for up to four-years only. This four-year rule no longer exists but was an active policy for the Guatemalan participants in my study. I now provide details of the experiential ‘dance for relaxation’ movement sessions with the various groups of migrant farm workers that participated in the study and their respective locations. Harvest 2016 chart in (Appendix H) provides specific dates and locations of movement sessions with migrant farm workers.

While the beginnings and gaining entry processes and descriptions of migrant farm worker participants are typically described in the methods chapter of a thesis, they were crucial to the enactment of the series of ‘dance for relaxation’ community art sessions for this study. They are presented here in the results chapter as a resource for others interested in conducting research with vulnerable and systemically marginalized communities like migrant farm workers. The five phases of gaining entry were essential

in implementing a culturally sensitive and Anti-Oppressive Practice. The five phases provides a glimpse of the importance of the researcher immersing herself into migrant farm life and prioritizing the investment of time needed to gain cultural knowledge and put into practice relevant culturally sensitive ways of conducting a respectful research study with migrant farm workers. Without attention to this time and effort spent in the field gaining the trust of the workers (as Luis's story in the prologue and his role in recruitment efforts for the study highlights), such approaches to healing with migrant farm workers are likely to fail both the facilitator and the workers themselves.

Movement Sessions with Migrant Farm Workers

I categorize and describe each 'dance for relaxation' community arts session in the order in which I led them. First, I began with migrant women only, followed by mixed gender, and then by an all male group. Consequently, the descriptions of the sessions in the next section follow that order.

Migrant Women of the Flowers

In cold temperatures on a flower farm in the Niagara Region, forty-five migrant women from Mexico and Guatemala worked at a greenhouse. The migrant women lived in dormitory-style residences attached to the greenhouse where they worked with only a heavy door to separate them.

From October 2015 – February 2016, I visited the women weekly and officially invited them to participate in the study in January 2016. After meeting the migrant women, I wanted to focus the study solely on their participation in six-to-eight sessions. Unfortunately their unpredictable work schedules and holiday flower demand orders for Valentine's Day, St. Patrick's Day, and Easter made it impossible to move forward.

Therefore, a total of 12 women, between the ages of 23-55, nine from Mexico, and three from Guatemala participated in two, 2-hour 'dance for relaxation' community art sessions at Brock University's dance studio. The two that I was able to facilitate were the best in quality due to being able to provide transportation for them, a dance studio to work in and two hours of their precious time.

For the two 'dance for relaxation' community art sessions held at Brock University's dance studio, I invited the migrant women participants to create their own pseudonyms using artistic names that held special significance to them. This was a powerful exercise where they introduced themselves using the following phrase:

Yo soy la Mujer de _____. I am the Woman of _____.

The names and titles they gave were:

1. Mujer de la naturaleza – Woman of nature
2. Princesa, hija del rey – Princess, daughter of the king
3. Mujer de la flor de la eternal primavera – Woman of the eternal spring flower
4. Mujer de jasmine – Woman of jasmine
5. Mujer de la estrella fugaz – Woman of the shooting star
6. Mujer del campo – Woman of the countryside
7. Mujer del cielo – Woman of the sky
8. Mujer de la tierra – Woman of the earth
9. Mujer de la luna – Woman of the moon
10. Mujer de las rosas - Woman of the roses
11. Mujer de las montañas - Woman of the mountain
12. Mujer de la sencillez – Woman of simplicity

All with the exception of two migrant women unequivocally identified with being the earth, sky and flowers. The artistic naming process gave participants opportunities to aesthetically respond in choosing their pseudonyms. It instilled a sense of pride as each woman went around the circle presenting her artistic name while sharing the significance of the chosen name. The anticipation to hear each woman's artistic name created an instant circle of affirmation for the women. It inspired potential themes that came directly from the women that I wanted to use in the following 'dance for relaxation' community art sessions. My plan was to invite the women to create their own personal dances from their chosen titles but unfortunately these sessions were not able to continue.

For example, the "woman of the shooting star" said that she loved gazing into the night sky and that she equated herself with the shooting star because she was the one in her family that made dreams come true for her children and grandchildren. The "woman of the shooting star" spontaneously added a movement with her arthritic hands to convey the motion of the shooting star. In a kneeling position, she clapped towards the ceiling and slid her right hand down her left arm towards her armpit. The "woman of the eternal spring flower" introduced her artistic name with a sensual voice that made everyone whistle, clap and laugh.

The "woman of the eternal spring flower" held a soft smile with hands held together, while the other women rejoiced and carried on. She said that she lives in a part of Mexico where the weather feels like eternal spring. She said, "When we work with spring flowers in the green house, our senses become stimulated by the potent fragrance and the softness of the petals of the spring flowers. We are fortunate to be able gaze at

their magnificent beauty everyday.” She continued expressing that the spring flowers transmit this power of femininity to her.

The journey from the flower farm to Brock University. Below I describe the journey from the flower farm to Brock University campus for my first session with the migrant women. It depicts the brief disappointment felt from the migrant women for potentially missing out on this rare opportunity due to fear of not having enough transportation. It also demonstrates the appreciation and the seriousness that they placed on participating in the study.

It was a beautiful sunny Saturday in February. Barely needed a jacket. I arrived with a volunteer to transport the migrant women from the flower farm to their first ‘dance for relaxation’ session at Brock University. I walked into the kitchen area where the women were putting on their jackets. They all greeted me and then it went silent. I just stood by the door smiling. I asked whether everyone that signed up for the dance session was ready to go. Jasmine Flower said yes. Eternal Spring Flower said that there were ten women that would like to participate and asked whether it would be possible to squeeze two more women in the cars. I giggled and said that in Mexico that would be no problem, however here in Canada its not common practice. The women laughed. I could tell by the tone and hesitation in Eternal Spring Flower’s voice that she was nervous in asking me. She knew that asking such a request was risky. I knew she was asking me to take a risk.

There was a young woman with blond hair sitting with her jacket on. She was disappointed and said, “Well if we can’t fit, I won’t go.” Another woman said that she wouldn’t go either if there weren’t enough space. You could tell that they were not happy

about not being able to go. I told them that unfortunately we only have enough space for eight women to go. I asked them who were the first ones to sign up for the dance session. Three raised their hand. I said okay, than you three for sure and then who else. Silence again. The women weren't very responsive. I could feel the tension in the room. It was awkward so I said, "Okay ladies, let's go." I opened the car doors for them and hoped that there would be a space for women who wanted to come. We had nine and then one more came out - Naturaleza.

Naturaleza came out smiling and said, "Don't worry, if there is no more space then I won't go." She was the first one that signed up to participate in the study and I said, "No, you're going." Sure enough there was room or rather the ladies made room for all the women to squeeze in and off to the Brock campus we went! I was nervous.

We arrived at the Brock campus and immediately the energy shifted. The women got excited and joked around. They stated that now they can tell their families and friends back home that they have been to university. They started taking pictures with their cell phones. We met up with the other women that were in the other car in front of Brock University's athletic building. Naturaleza was holding a bag of chicken tamales that she made – the same woman that came out of the kitchen last and the first one that signed up to participate in the study – the migrant woman that was willing to stay behind if there wasn't enough space in the car and the one who made homemade chicken tamales for me as a token of gratitude. (Personal journal, February 2016)

Entering the dance studio. It seemed like the women were entering a tourist attraction when walking into the Athletic Centre of Brock University. Walking through the hallways to the dance studio was full of laughter and curiosity. As soon as we walked

into the dance studio the women took off their shoes. As I was unpacking my iPod and speakers, I saw a group of women checking themselves out in front of the mirrors while another group took turns hanging themselves from their hands and arms on the chin-up bars. A game of tag broke out. The session had begun.

I was certain that the session was going to go well because the dance studio invited for play and exploration. The migrant women knew what to do without needing to ask permission. My role here was simply to encourage play. I took a deep breath and invited them to find their place in the circle on the floor. As I looked around the circle - giggles, smiles and sweaty faces greeted me. The mood had definitely shifted.

Session One. Theme: Getting to know you with shaking and shedding

Warm-Up. We shared our name by drawing the letters of our first name with a finger in the air and then used other body parts. We went around the circle and stated our names, along with sharing any experience with dance. Most of them said that they love to dance while others admitted that they like dancing but don't know how or are not very good or are shy about dancing in public.

Ground rules exercise. I introduced a ground rules movement exercise. We created shapes with our bodies to symbolize respect, non-judgment, compassion, and the idea that there is no right or wrong way to move. As abstract as this exercise was for all, they took it seriously. We started in a circle on the floor, in a seated position and went around the circle taking turns sharing our shapes. After one woman shared her shape, the rest of the group copied it. I started it off. Most of the time they either shared the same symbol that I provided or changed it ever so slightly. When embodying the 'no right or

wrong way to move’, a couple of women stood up to create a bigger shape with their bodies.

Non-verbal check-in. After the embodying ground rules movement exercise I introduced a large unpolished raw rose quartz stone to use as a metaphor to guide us into a supportive breathing and non-verbal check-in exercise. The exercise involved taking slow and deep breaths while we simply passed the stone; exploring its textures, shape and weight and place it on a part of the body that needs some attention. As each woman took her turn with the stone, the group stood in silence observing and offering well wishes or prayers of support.

Embodying snake medicine. The metaphor of the snake was selected because they are known to be a symbol of renewal and rebirth in medicinal Indigenous worldviews. The snake also offered participants a multitude of options to explore a variety of movement qualities that included gliding, slithering or rolling on top of the earth, providing a controlled and gentle body massage. Movement qualities such as shaking and creating curves, curls and swirls with the torso, arms and legs were explored at all levels individually and in pairs with upbeat music that had rattle and drum sounds.

Free dance. The women were so excited from the snake medicine exercise. I did not want to stop this excitement so I decided to put on some Afro-Latin tropical music. I asked them to gather in a circle and as soon as I put ‘punta’ music on they went crazy! Punta comes from the Afro-Garifuna people of Honduras. The young woman with the blond hair went into the middle of the circle and danced her heart out while the rest of the group cheered her on. She came back to her place in the circle and we played a game of ‘follow the leader’ through dance moves.

Tumba circle dance. We ended our movement time together with a community circle dance from West Africa called “Tumba”. The simple dance includes ALL to bring their arms/hands up to the sky and to shake their hands till the count of eight as they gently sweep away any negative energy all the way to the earth. They offer it to the earth through dance to be transformed into new energy as one sweeps upward to the count of eight up to the sky. Then one celebrates this new energy by skipping, stomping, clapping while moving counter clockwise for another eight counts and then it repeats for a total of eight times. The music that accompanies this dance is joyful instrumental flute music.

Coming back to circle. After this circle dance, we closed the facilitated movement portion of the session by coming closer together and placing our hands behind the back of the women to the right and left of us. We took a moment to take three breaths together as a gesture of gratitude for this time. We then had a 10-minute break.

Focus group. For the focus group I introduced a large colourful stretchy rope that each woman held in their hands for gentle stretching purposes. Each woman provided verbal consent for me to record her on my cell phone. I then began the focus group.

The two focus groups that I facilitated with the woman of the flowers were very effective because we had the time to have a quality conversation without being interrupted. They were also done on early afternoons on their day off. They were in no rush to get back to the farm. Brock University’s dance studio also provided the ideal space, as it was quiet and intimate. The woman of the flowers had a lot to share about this new experience, in a new environment, in a different context in the focus group. I was able to ask each person to respond to a question in turn.

To cancel or not. On the morning of the second session, I got a text message from *Mujer de la sensillez*, my main contact, telling me that most of the women had to work. I was unsure as to whether to cancel the second session so I called to reassure her that the number of participants was not an issue. She was worried that I would not go ahead with the session if it were only she. When I arrived to pick her up there were two migrant women waiting beside her. *Mujer de la sensillez* was Guatemalan and one of the women beside her was also from Guatemala. She was probably the youngest of the migrant women. She was shy and had an enchanting smile. The other young woman was Mexican and participated in the last session. She was the one with the blond hair who danced ‘punta’ so beautifully. Her artistic name from the last session was *La princesa, hija del rey*. She was so happy to be able to participate in the second session and grateful that she had the day off.

Session 2. Theme: Who Am I?

Drawing exercise. I invited the women to take a piece of paper and to choose three pastels with colours that they would like to use for a drawing exercise. We went over the embodied ground rules from the first session. I emphasized that there simply was no wrong or right way to draw and that drawing abilities were not needed for this exercise. We had two precious resources on our side that afternoon: two hours to be in the dance studio and the other one was that we were a small group. There was no rush in deciding when to begin or end this drawing activity. The women nervously giggled and looked at each other. I wondered if it was a bit overwhelming for them being such a small group.

I then asked the women to take some deep breaths, close their eyes, and listen to some music. I invited them to take their time to notice their breath going in and out of their nose and to what images come up in their mind as they listen to soothing sounds of nature. They slowly opened their eyes and started drawing an image responding to the question, 'Who am I?' I also participated in creating my own image.

After some time, I asked the women to take a moment to pause and to put their pastels to one side. I invited them to take a moment to stretch if they needed and offered the following questions for them to ponder silently to themselves:

- While drawing, what did you notice, if anything about your breathing? Did it change?
- Were there any sensations or feelings that came up for you as you were drawing?
- Were there any thoughts or images that came across your mind while drawing?
What were they?
- Were you resisting this exercise in any way?
- Did you find pleasure in drawing?
- What did my disruption cause in terms of the flow of your drawing process?

As an option, I invited the women to move to another location in the space to continue their drawing. None of them moved and continued to work for a few more minutes. This time I did not interrupt them. As I saw one put the final touches on her drawing she just looked up at me. We exchanged smiles and waited for the others.

Offering titles exercise. I invited them to imagine that the drawings are in an art gallery and have no titles. The task was to go to each drawing and offer the 'work of art' a title. I encouraged the women to notice any judgement that may go through their mind

as they look at the pieces. I emphasized that the titles should not be based by the quality of the work but by the images or feelings the drawing may provoke. We went around to all the drawings and gave them titles.

Artwork presentations. Each woman was given time to share their experience in the drawing exercise – including time to read and react to titles offered by their fellow co-workers. I explained that it was important to give the person who was sharing full attention and to notice the thoughts and feelings that come up while listening to each other. Or, when one gets triggered. I will share two drawings and three presentations below by the migrant women.



Mujer de la sencillez [Woman of Simplicity]

Before I begin, good afternoon, my name is _____. At times one can feel embarrassed to express what we feel and what we think sometimes...but in this small and simple drawing this is how I feel that I am - a simple woman. The drawing may look a little sad like me sometimes. I am a woman filled with life and with many blessings. I am not an extravagant woman that likes to get dolled up. I value myself for who I am on the inside and for who I am on the outside. This is who I am Heryka (in a prideful and courageous way with voice shaking, looking at me in a serious way...holding back tears) and may possibly be the reason why some people don't like me but this is who I am and I think this is how I will die. This is me. This is how I am.

(Recording of drawing presentation, February 27, 2016)



Mujer de la Montaña [Woman of the Mountain]

Good afternoon, my name is _____. As everyone can see my drawing is like a landscape. I have always dreamed of being in one of these places and to have a beautiful little house there. The only thing I want is to be close to my little girl and not be so far from her (she starts to cry) and to be happy with her. Perhaps with time I can find a good husband and if not, well the only thing I want is to be with her in one of these places. I always have this in mind and I always will...not so much to live in one of these places but to be happy with my daughter.

(Recording of drawing presentation, February 27, 2016)

No picture available

Princesa, hija del rey [Princess, Daughter of the King]

My life has been constructed as if I were these two big rocks. You see it is not necessary to live with water because the blessings that come from above are better than the ones that are here on earth. Even though I am alone, with difficulties and with obstacles. With winds that have assaulted me, I am still standing, even though I have been on the fringes, wanting to fall. Thanks to the blessings of the celestial father I am here and will continue to move forward.

(Recording of drawing presentation, February 27, 2016)

While *Princesa, hija del rey* was sharing there were moments where her voice got shaky and her eyes filled up with tears. Not one teardrop fell.

No picture available

My drawing was an abstract image of a quetzal bird. The quetzal bird is the national bird of Guatemala that also exists in Mexico.

Drawing Summary. The drawings were glimpses of inner thoughts and feelings expressed through images and colours on canvas. There was decision making in the colours the women chose, where they wanted to work in the space and in the story they wanted to explore, in the moment, in the drawing exercise. The women were also given an intimate platform amongst themselves to courageously share their drawing stories verbally with each other. A rare opportunity for migrant women to aesthetically respond to the question “Who Am I?” Each woman chose a natural landscape to draw and pull metaphors from to share a piece of their story. Through the drawing exercise they were able to express and give voice to inner struggles, hopes and dreams. As they shared their

drawings to the group, they provided a story behind it and gave it life through text and emotions. Emotions that included tears or tears that were held back by their moments of silence, shaky voice quality and body postures/positioning. As a witness taking in the image and the manner in which the verbal stories were told, it was difficult not to be moved and affected.

From drawing to movement. I turned on some music and invited the women to gently move the body starting with the head anyway it needed to move. I said:

Let the body respond as you bring gentle movement to each body part. We just drew some images and responded to them as a group by offering titles and by presenting our drawings and giving voice to them, sharing intimate stories of our lives. I would like us to honour the emotions or feelings that came up that brought perhaps some discomfort, some relief, and some joy by gently walking through the space and letting go of anything that doesn't feel good by silently thanking that feeling and setting it free by shaking or stretching that part of the body. As you walk, notice any stiffness, tightness, ache or pain in the body. I will put on some music and we will start. (Recording of myself, February 27, 2016)

The music was relaxing and shifted to drum sounds. We spent about 15-20 minutes doing this and then I invited them to find a partner (I was one of the partners). This next exercise was individual work and the partner was a reminder or symbol that they are not alone. Each worked in close proximity to each other but did their own individual work, without engaging with each other. I reminded them that there was no need to do the same movement that the other woman was doing and that there was no

need to even look at each other. The only thing they needed to know is that they were not alone. The questions offered to explore through movement were:

- What does loneliness look like?
- If you could give loneliness a shape(s) with your body what would it be?
- Are there any resources in being alone or feeling lonely?

We all stuck together in one area of the dance studio. I put on melancholy music and we began to move. Every now and then I peeked up at the women. One was holding a single shape with her arms crossed and back turned towards us. Her head was lowered and her ponytail was off to the side. Another was at the ballet barre, sliding down with her hand while the other one [my partner] was on the floor in a fetal position. My shoulders were hunched and my arms crossed, head lowered, moving slowly from one foot to the other. The one woman whose back was turned towards us began to sob. The other two women had glossy eyes and soft smiles. We let the young woman sob. She was in a safe space, supported and not alone in her sorrow. The music came to a stop. I then invited the two groups to witness each other. One pair sat down while the other expressed their movements with their bodies.

To close I invited all the women to come together in the area of the dance studio where we found the courage to express what being alone and feeling lonely looked like. I invited them to gently place each hand on the back of the women next to them and to lower their gaze to their feet.

Our feet are like the two rocks standing strong in choppy waters. Our spine is the trunk of the simple tree that holds the strength of its branches that takes us to different lands. Our hair is made up of the bright green leaves decorated with

beautiful red flowers. Our dreams are as big as mountains and our love is like the quetzal bird heart that soars though our homelands.

(Recording of myself ending session, February 27, 2016)



Migrant women participants at Brock University dance studio

Mixed Gender

I facilitated four mini-sessions at the Anglican Church for a mixed group of migrant farm workers from Mexico and Guatemala - women and men, 21-55 years of age. The church served as a great place to interact and recruit migrant farm workers for the study however was not an effective space to carry out the ‘dance for relaxation’ community art sessions.

Twenty-five participated in the session. It was hard for participants to hear, as there were lots of people talking and socializing in the same room so I turned on the music and got started.

Session One. Theme: Getting to know you

Warm up. We gathered in a circle and warmed up with a head to toe body flow with merengue music playing in the background.

Follow the leader. The energy was upbeat so I decided to explore some Afro-Brazilian dance. They loved the music and wanted to let loose. Some of the women were from the flower farm and were on fire. We went over some Afro-Brazilian movements through a classic follow the leader style approach and then put it all together.

Closing: A breathing exercise and gentle stretches.

Participants were red cheeked and sweaty. I was not able to conduct focus group, as participants had to get ready to leave. As the bus was waiting outside. I felt an unease come over me. I was concerned that the church space may not work due to the amount of people. It was my first day so I let it go.

Session Two. Theme: Textures of the heart

Metaphor Warm Up: We sat in a circle and I introduced a large unpolished rose quartz stone. We passed it around to explore its weight and raw textures while I shared some of the symbolisms of the rose quartz. I used the stone as a metaphor to talk about various aspects of the heart, including the raw emotions that many associate with the heart. I followed this by leading a head to toe body flow while sitting down.

Beating hearts: We learned a moving meditation sitting down and then standing up and created shapes with our bodies that resembled characteristics of our hearts. We shared our shapes with a partner.

Closing: The session closed with everyone creating a shape resembling his or her hearts and touching the rose quartz together in a circle.

I had very little time to ask questions. I literally interviewed three participants as they were walking to their bus. I felt a desperate need for private space for participants to concentrate and feel more comfortable expressing themselves – too many distractions from onlookers and not enough time. I was not able to do a focus group this session, however a friend of mine who lives up the street from the church is a professional pianist and came to accompany the session. Participants really appreciated this gesture and thanked her profusely for taking time out of her schedule to come and play for them.

Session three. Theme: Welcome to Canada

There were nine newly arrived migrant farm worker participants, three of whom had participated in the introductory dance/movement session in summer 2015. Many felt stressed and were adapting again to their schedules that included getting up at 4am. We used a space downstairs in the basement of the church for the movement session.

Into the fire, warm up: In a circle we brought our palms together and rubbed them up and down to create heat. We placed our heated palms to a particular body part that held any stress or ache. We then created more heat by rubbing our inner thighs together along with our hands and began to imagine that in the middle of our circle there was a fire. We extended our arms and connected the palms of our hands with another. We added light pressure to each other's hands for a count of three and then relaxed our arms/hands by bringing them forward. We did this a few times. Each time we relaxed our arms/hands we would let go of stress and bring it or throw into the middle of our imaginary fire.

Breath work and head-to-toe body flow. I introduced a yogic standing deep breathing exercise and then went into a gentle stretching head-to-toe exercise with light shaking of each body part.

Pupseela. We explored creating heartbeats with various body parts starting with our feet to Pupseela, a pow wow song by the group Northern Cree. This particular song was introduced to the participants with the intention of welcoming them back to Canada. Many admitted that they never heard the music of the Indigenous nations of Canada so I was grateful to have had the opportunity to share at least one song with them. The goal was for them to respond to the sounds of the drums with the heartbeat of this land through movement that came from the impulses of their feet. I did not show them any pow wow steps as that was not the goal, however they found their own response to the music through their own feet, at times with eyes closed. They loved the song. Some admitted noticing similar sounds and instruments from Pupseela used in Aztec contemporary music, which made them smile and feel connected. The movement

gradually intensified by stomping and bringing knees up high and bouncing that led to exploring small and larger jumps.

Closing. As a cool down we ended with a creative movement meditation honouring the four elements and eagle. We closed by rubbing our palms together and blowing into our hands a message to send to a loved one in Mexico. We then closed our hands that held the message. On the count of three, we let it go into the imaginary fire created at the beginning of the session, in the middle of our circle trusting that the imaginary smoke would take it to their loved ones.

Session four. Theme: Colours and lines

Seven migrant farm workers participated my last mini ‘dance for relaxation’ session for the mixed gendered group, in the basement of the church. Below I share a personal journal entry from that day.

The activity was a meditative drawing with musical soundscape:

I brought a roll of white paper, covered two long tables downstairs in the basement of the church. I wanted to do a meditative drawing exercise. I had very little time. As soon as the participants came in I asked them to find a space by the paper for them to work. I placed four cartons of pastels and asked them to choose two colours. I had seven participants. I turned on soothing music and asked them to gently close their eyes. I then asked them to focus on their breath and to feel the weight, texture and length of the pastel. I invited them to imagine the colours that they chose in their minds and to allow the colours to fill their minds with various images using those colours - to make them come alive in their imagination. Shortly after I invited them to keep their eyes closed and to begin to draw on the paper below them. To draw lines in every direction

they wanted or to focus on one destination of lines and to allow the body to respond through swaying movements from side to side or up and down. They had a soft and soothing look on their faces. Soft smiles. It was so sweet to watch them. We worked for about 15-minutes on the drawing, pausing in between so that they can open their eyes to see the lines and images that they created. Each time they would go back to the drawing they were asked to close their eyes.

Unfortunately we were interrupted because they needed to run to catch their bus. The priest came in, apologized for the interruption and asked them to hurry to catch their bus. They were so into the exercise. I did not have time to do the focus group. I was so bummed, yet understood that they had to go. I was happy that they left with a sense of peace in their heart. I also decided that this would be my last session at the church. I would try going to a farm and facilitate sessions with Mexican migrant men.

(Personal journal entry, March 20, 2016)

I did two quasi-focus groups at the church that were cut short, due to migrant farm workers needing to catch buses to go back to their respective farms. I literally walked with them to the bus to finish group conversations. I would lose some participants but a bunch usually stayed together in a clump with me walking to the bus.



Meditative drawing with Mexican migrant men at Anglican Church

Migrant Men of the Grapes

A total of nine Mexican and two Guatemalan men between participated in four movement sessions at a grape farm residence. Most of the men have been coming to work on Canadian farms for 11 to 15 years. All the men were active members of the Anglican church and participated in the Spanish mass as musicians, readers of the gospel and those who would take the bread and wine up to the altar to be blessed. A few participated in the two summer 2015 introductory dance/movement sessions and in a couple of the mini mixed-gendered sessions at the church. Four of the men took it upon themselves to invite me to the grape farm where they live to continue sessions because according to them the mini-sessions at the church were crowded. They also indicated that they got distracted at the church and that there was seldom enough time to really go deep into the exercises. I agreed, however I did not feel comfortable going to an all male farm worker residence without the Anglican priest. They reassured me that they held me in high regard and encouraged me to talk to the Anglican priest so that he could provide me with references of the men who have actively participated for years at the church who live at the grape farm.

I already felt a great sense of trust and rapport with many of the Mexican men from the grape farm. However, I worried about how being a woman in an all male residence would be perceived by other migrant farm workers. I also wondered whether it was ethical. As advised by the men, I met with the Anglican priest to discuss my concerns as well as my academic supervisor. Both took my concerns seriously and discussed it with me at length. After much contemplation I decided to trust my gut and the men and provide the sessions at the all-migrant male residence.

The grape farm migrant workers welcomed me into their home and thanked me each time for trusting them. I felt safe and respected as a woman and as a practitioner providing a service. In their eyes I was truly *la maestra de baile* [the dance teacher]. They were particularly interested in learning about how to bring relief to aches and pains in the body and how to manage stress. They expressed to me that they were my brothers, which really warmed my heart. I took extra precaution when I went to their farm by dressing as modestly as possible and calling my husband when I would arrive and leave the farm. The ‘dance for relaxation’ sessions ran shortly after dinnertime on Monday or Wednesday evenings. After a long day at work, their energy level was usually low, which led me to shift the plan to yoga and visualization/meditative exercises for relaxation.

Session one. Theme: Getting to know you

Session description. Creative movement session with Latin rhythms with a standing deep breathing exercise before and after along with gentle stretches through head to toe body flow. The guys wanted to learn Latin dance steps - we started with merengue, punta, salsa and then bachata to finish.

Session two. Theme: Exploring new ways to move

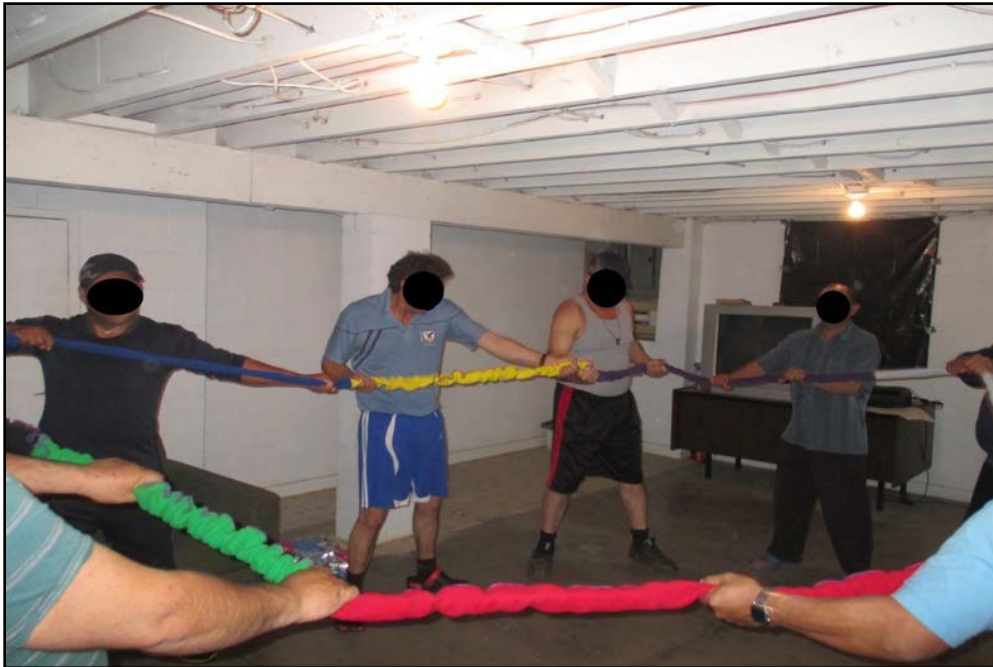
Session description. This session consisted of a meditation, a couple of yoga poses, Latin dance and a tai chi moving meditation. I brought three exercise balls for participants to lie down on and a stretchy rope for a releasing stress exercise.

Session three. Theme: Yoga for relaxation

Session description. I brought two yoga mats, exercise balls and the guys pulled out blankets to put on the basement floor. They were excited about their first yoga class and a bit nervous about their lack of flexibility.

Session four. Theme: Visualization/Meditation Relaxation

Session description. Session included a visualization/meditation and gentle stretches while lying down. I provided a 30-minute meditation. They were exhausted from the long day and most of the men were in their room asleep. Four stayed up because they knew I was coming. They did not want to waste my time and felt badly not to participate in the session even if they were tired. I asked them what they needed and they requested a visualization/meditation and that's exactly what I did. No focus group.



Stretchy rope stress relief exercise with migrant men of the grapes at their residence

Effective Approaches

This study brought together the philosophies and approaches based upon inter-modal expressive arts and dance/movement therapies to design a series of experiential ‘dance for relaxation’ community art sessions for Niagara-region Mexican and Guatemalan migrant farm workers. The study utilized primarily DMT therapeutic practices and MBEAT three levels of awareness and response principles and expressive arts intermodal approach on two occasions by bringing together drawing and movement activities. The study also utilized yoga and meditation practices for relaxation, specifically with the migrant men of the grapes.

Expressive art therapies are grounded not in particular techniques or media but in the capacity of the arts to respond to human suffering (Levine & Levine, 1999). That is precisely why this culturally sensitive study was designed, to provide temporary relief to the agony of loneliness and isolation in Spanish for Mexican and Guatemalan migrant farm workers. A therapeutic and educational practice called Movement-Based, Expressive Arts Therapy (MBEAT) created by legendary post-modern dance artist Anna Halprin and her daughter Daria Halprin provided the theoretical framework that influenced and directed the series of “dance for relaxation” community art sessions in Spanish. In this section I describe effective approaches used in the sessions and answer: What processes within the ‘dance for relaxation’ community arts sessions resonate most powerfully with migrant farm workers?

Approaches that I used in the session that were effective. For each experiential ‘dance for relaxation’ community arts session I followed a loose DMT group session structure. For example, I did not come in ready to present a specific body of material that

participants must learn, instead I responded to the verbal and non-verbal cues that were coming from my movement interaction with the migrant farm worker participants. I took into account the space and time available but most of all, the overall mood and energy of participants. This was done before and during the warm-up and is called the attunement approach in DMT. Attunement or mirroring was an essential approach to meet participants where they were emotionally on a nonverbal, movement level of communication (Loman, 2005). Dance therapist pioneer Marian Chace says that the dance therapy session begins before the therapist opens the door of the studio, hospital ward or classroom. This was definitely the case in this study. Before starting the session I was already gathering important verbal and non-verbal cues from participants and what the available space had to offer. The space was an important factor in all three environments. The mood and energy levels of the migrant farm worker participants was different depending on the time of day we met. For example when facilitating the sessions with the men of the grapes they were usually exhausted from a full day of work, which made me shift to yoga and meditation/visualization. When meeting with the women of the flowers and the mixed gendered group they were energized because we met during the early afternoon, for some after working early in the morning or having the day completely off.

Gathering the participants was unique to each of the three environments where I facilitated the sessions. For instance, in the four mini-sessions at the Anglican Church I attended the Spanish mass and assisted in serving lunch or joined in on a meal with migrant workers and had a chance to socialize a bit before the session. I spent a total of two to three hours at the church to conduct a 15-to-20 minute session with the workers.

The migrant worker participants were usually full from lunch and ready for something upbeat when we were in the multipurpose room space. Some would go around and say, “*Hoy empieza las clases de baile*. [Today the dance classes begin].” Hence why I introduced Afro-Brazilian music and movements that got everyone up and moving quickly for the first session. This first session at the church felt like a kick-off celebration for the study and collaboration with Brock University and the Anglican Church. The ‘dance for relaxation’ community art sessions required my leadership to find alternate spaces at the church. In order to create a sense of harmony in the sessions it was essential to adhere to a nonjudgmental, supportive environment, which is conducive to sharing and growth, also part of the empathic reflection. Participants quickly brought this to my attention shortly after the second session at the Anglican Church. For example, Daniel said,

“I find that there are lots of distractions. I feel like we can’t even give our 50% attention because of all the distractions. Movable clothing would also help give us more freedom to move. I think these are just some things that would make this experience better for all of us.” Efrain emphasized what Daniel expressed by stating, “We need more space. Its very important.”

Both of these participants took it upon themselves to take me aside to respectfully share their opinions that were shared by many of the participants. This demonstrated not only their interest but also the seriousness in which they took the ‘dance for relaxation’ community art sessions. I agreed with them fully and promised to find a space in the church that would provide more privacy. The basement of the church became that space.

Theme development. Themes that were chosen for each session were developed in the moment with the exception of the two sessions at Brock University's dance studio with the women of the flowers. The first session always started with a "Getting to know you" theme. In many of the sessions it became the only theme that was consistent because I always had new participants and new environments. For the most part, the themes developed spontaneously. For example, the "Welcome to Canada" theme came from the simple fact that there were mostly recent arrivals attending the session. The participants that day seemed a bit shy and curious. During lunch I spoke with many of them about the study/sessions and invited them to join in. While speaking to a few recently arrived migrant farm workers they shared how hard it was to leave their children and family back in Mexico. I paid attention to what they said and thought about the song "Pupseela" and how it was introduced to me by a grass and hoop dancer who was teaching me some of the history of pow wow along with traditional and contemporary pow wow steps. "Pupseela" by the musicians and singers of the Northern Cree band means the first spring flower on the mountain in Cree.

The attunement in this instance was spending time with new arrivals during lunch. At the beginning of the sessions, I said that the theme was "Welcome to Canada" the participants' facial expressions shifted to soft smiles. I then introduced the song and when I shared the meaning of the song, many of the participants connected it to landscapes of their homeland: for example, the wild flowers that grow in the forests in the mountains of Mexico. In the focus group, Camila said that her favourite part of the session was being introduced to the song "Pupseela". Participants agreed with her and demonstrated this through smiles and nodding heads yes. Camila said,

“Connecting to the Canadian Indigenous people through this song made me realize that our Indigenous people in Mexico and Canada have something in common. It made me feel less homesick and more connected in that moment.”

Blowing messages into our hands to loved ones left behind and then into the imaginary fire during the same session was also effective for this group. Participants took this ritual seriously as most closed their eyes as if they were praying. I did not ask them to share their messages. I could tell that there was this sense of peace from their soft smiles, relaxed gaze and overall feeling of gratitude for participating in the session.

The session themes that developed with the migrant men of the grapes became one of pure relaxation. Focus groups were short. Many of the men did not say much in the focus groups because it was late and they were tired from the long day. Their actions spoke volumes than words. The mere fact that they invited me to their residence and encouraged me to talk to the Anglican priest to settle any doubt that I may have around my personal safety meant a lot to me. They were eager to learn about yoga and meditation and even asked if I had any Spanish language DVDs that they could borrow to continue practicing. They all had my cell phone number and not once did they call me to cancel even if they were tired. I would have understood completely. I also reminded them that they could call me to cancel if they were too tired. The response I got on two occasions were that it did not matter if they were tired because they do not get visitors on a regular basis and that they looked forward to my visit because they knew that they would learn new stretches and have a better night's sleep from doing yoga and meditation.

The sessions with the women of the flowers I planned meticulously because I knew what to expect in terms of space and time. I had two precious hours with them. Even though I had a plan it shifted to fit the needs that were coming to the surface in the moment. For example, the women took it upon themselves to explore the dance studio space through improvisation and play. This was a very important part of the session that was unexpected and unplanned. Witnessing them explore the chin up bars and playing a game of tag set the tone for me to keep them moving. It also inspired the embodying the ground rules activity. I usually verbally present them to a group of participants but this time I asked them to create a shape with their body to symbolize each ground rule. I took a risk and was nervous about it but it seemed to be the right thing to do at the time. They wanted to keep moving and I had to follow their lead in the attunement.

On two occasions I was able to use the intermodal transfer through movement and drawing. A sense of ease and time to settle and ground into an intimate setting was the result of starting with the drawing exercise with the three migrant women participants. The question “Who Am I?” raised an eyebrow or two from the women. It was a big question to ask. After the fact I was not sure the question was the most appropriate to use. However the aesthetic responses to the questions through participant drawings were profound and triggered a lot of emotion that was held back by two of the participants and released by *Mujer de la Montana* through tears. This session was all about aesthetic responses and the practice of witnessing. Being mindful of noticing the judgements that come up when witnessing each other’s drawings and movements. The opportunity to give aesthetic responses in the form of titles to the artwork was difficult for the participants. For example, *Mujer da la Sencillez* was triggered by one of the titles given to her

drawing, entitled, “Tristeza, [Sadness]”. She read it aloud and giggled a bit and said, “Oh really, that’s what you think this drawing is about...sadness.” She smiled and came back to her discomfort in the presentation of the drawing to the group. *Mujer de la Montana* felt bad that she called her artwork “Tristeza.” I reminded the group that the criteria for providing the artistic works with a title was the emotion or feeling the artwork evoked within you as you spent time with it. I echoed that it is always a risk when one shares something and that if *Mujer de la Montana* called the drawing “Tristeza” that it was her experience with the drawing that may or may not relate to the intention of its author. As each woman presented her art piece verbally, the rest of the participants listened and witnessed each other share their drawing and share the story behind their drawing.

The intermodal transfer from the drawing to movement proved to be risky for me the facilitator because I felt that the drawing was enough. I admit feeling very nervous about moving into movement and dance. I remembered silently going back to my breath and continued forward. Transitioning to movement and dance I found was effective because it provided participants with the opportunity to release uncomfortable feelings that may have come up during the drawing exercise. Spending time walking and releasing and thanking the feelings and emotions that came up through shaking shifted the energy in the room. The women had the whole dance studio to themselves and they walked long strides to reach to distant corners at first. I also dimmed the lights and then by the end they were close together. As I moved into individual work with exploring the idea of loneliness in the body I was trembling inside. I kept thinking to myself, who do

you think you are? You don't know what you are doing? Why are you asking these women to explore loneliness? Why are you making them more vulnerable?

I was conflicted with this session and felt vulnerable, which was helpful to me in terms of reminding me that I was asking them to be vulnerable too. After all, the essence of using the arts as a form of healing is exploring and exposing our vulnerable selves. I kept moving forward and what transpired through the movement exploration of loneliness were intimate portraits of images of migrant women holding within themselves sorrow and pride. The practice of witnessing each other move in pairs demonstrating our loneliness through movement brought up self-criticism and the need for support. While debriefing the process the women said the following about witnessing each other's "loneliness" movements:

"I saw it as very bad. I saw a lot of solitude. We let sadness overpower us. Everyone could see that I was not well, right? I was crying a lot. We were letting solitude kill us. I recognize now that we should not be like this. We need to know how to move forward. To fight and not allow solitude to dominate us." - Mujer de la Montana

"I imagine that sadness and feeling lonely can kill. However possible one needs to move out of that space. One can get sick from this feeling of loneliness. I also know that one is strong. We are woman who are strong and brave. It is difficult to get out of this space but not impossible."

- Mujer de la Sencillez

“In the last exercise we saw all of us in solitude. Lots of sadness but then after we hugged each other in the circle it was like, “I’m here, I’m alive.”

It’s as if sweetness came over us. Sometimes we do feel alone and with the company of another person, one can and wants to move forward.”

- Princesa, Hija del Rey

I remember leaving this session conflicted and grateful. Below are the final words that I used to close the session that day.

First of all I have to say that I was a little nervous about today. I did not want to push any of the activities on you today, yet I thought it would be interesting to explore because the truth is being human one often feels lonely. However I have heard from many migrant farm workers that loneliness and the isolation that comes along with living in a rural community can be unbearable at times. Expressing it through the body without using words can be difficult. At the same time, I thought that this exercise might have given you permission to express it without judgment. I want to thank you for trusting the process and for keeping an open mind. I hope that all of you continue to find ways to express yourself because it’s your birthright. All of us are creative and can use the arts to help us relieve feelings of tension, sadness, stress and anxiety. This has only been a glimpse of what it can do and I encourage you to explore the artist that lives inside each one of you. (Recording of myself, February 27, 2016)

With tearful eyes I closed the circle and was left with the images and words from these three courageous migrant women. I remember thinking at the end of this session that if I had funding, I would of liked to have given them their own box of pastels,

drawing pad and journal to take home. In the focus group, Princesa, Hija del Rey mentioned that where she vented the most and felt stress relief was during the drawing exercise. She said, “I was able to escape a bit from the sadness I was feeling.”

What I provide next are the research themes that detail significant factors that create the precarious environments of migrant farm workers and the research themes that came out of the sessions from the experiences of migrant farm worker participants in the study.

Research Themes

In this section I provide research themes that answer research questions: How do I, as the researcher, interpret the meanings that migrant farm workers make of their experiences? And, What meanings do migrant farm workers make from their participation in the ‘dance for relaxation’ community arts sessions?

Precarity Unveiled. This study provides evidence that living in precarity is a burden that is an embodied and performed reality in the lives of migrant farm workers. The stress, deep sadness and feelings of loneliness and isolation were expressed in almost every focus group and one-on-one conversation that I had. I found that the social realities of Mexican migrant farm workers that are described in the literature extend (or apply) also to the Guatemalan migrant farm workers that I witnessed in my study. In both cases, migrant farm workers are situated at the margins of Canadian society insofar as their time is managed by their employers because of the heavy work demands on the farm; they are further marginalized by their lack of fluency in English, access to transportation, and most significantly, by the disparities and inequities issuing from their status as ‘migrants’.

Their ‘migrant’ status is how the Canada/Mexico SAWP and low-skill tier of the TFWP between Canada and Guatemala maintain a precarious work environment. Their ‘migrant’ status keeps migrant farm workers invisible, silent, submissive and easily disposable if they are considered a troublemaker or a worker who is considered too sick to work. Their biggest fear is not being asked to come back the following year to work on Canadian farms. Migrant farm worker participants admitted to me on more than one occasion that their constant prayer is to be able to return.

I provide evidence of migrant farm worker precarious environments that were constant obstacles or limiting factors throughout the trajectory of the study. Two that stood out in this study were factors around the “Immobility of the body” and being ‘Unfree’ - Time is not their own”. These obstacles demanded from the researcher to be patient, flexible and to advocate for migrant justice. Plans or expectations I had in terms of adhering to a strict research structure were irrelevant and impractical. I had to trust and value the experiential quality of this study. In order to conduct this study I had to learn how to navigate precarious environments and unpredictable work schedules and work with whatever spaces and times were available to attempt to create pleasurable and meaningful moments of relaxation through DMT and MBEAT principles and approaches.

‘Unfree’ - Time is not their own. Time played a limiting factor in being able to conduct focus groups. As previously mentioned I had to sacrifice focus groups to ensure that I provided the ‘dance for relaxation’ community arts sessions. Some times I would walk with participants to their bus while recording their responses to my feedback questions.

Trying to coordinate the ‘dance for relaxation’ community art sessions with the migrant women of the flowers took months of building rapport and is one example of being tied to one employer. Trying to coordinate the sessions revealed a glimpse of what the academic literature describes as migrant farm workers being ‘unfree’ in Canada. The effort that it took to encourage migrant women to put their names on a sign-up sheet on designated Saturdays to help me coordinate transportation to Brock University’s dance studio proved to be ineffective. Their employer told them that Saturdays were their day off. However, that changed from one day to the next. They were so happy to be able to participate in the study and then apologized to me profusely via text for not being able to continue. I found out later that for three months they had no day off.

Another example that demonstrated being ‘unfree’ in Canada was the impact of the four-year rule policy on a Guatemalan woman. I admit to being reluctant in sharing the following story with the reader, as it was very sad with unfortunate consequences. Yet, it depicts what desperate measures migrant farm workers will take to provide for their families. For *Mujer de la Sensillez*, she had completed the allotted time to stay and work in Canada and could not reapply to work as a migrant farm worker for another four-years. This is her story.

Mujer de la Sensillez was in desperate need of a confidante. She took on the task of reminding the woman about signing up for the sessions on a sign up sheet provided. She was also hoping that I would be able to help her. She was worried about what life would be like in Guatemala as this was her last year in Canada. She had made it to her fourth year, which is the length of time allowed for Guatemalans to come to Canada to work. She was so vulnerable and scared. She demanded more than I could give her in

terms of friendship expectations, resources and supports. She was hoping for a savior. She asked me for money and whether I could provide housing for her and a job. I said no to all of her requests.

She escaped the flower farm. A migrant man told me about her escape and warned me to be careful because there was a rumor going around that I helped her escape. I was very upset because I did not want her co-workers to think that I was playing favorites or for any migrant farm worker to have any expectation that I would help anyone escape.

The day before she was deported, Mujer de la Sencillez called me on my cell phone. She told me that she found a nice old woman that gave her a free place to stay for three weeks. She said,

“Heryka I found it very difficult to find a job and to be able to communicate because I don’t speak English. I was so sad and depressed. I wanted to call you but didn’t want to bother you anymore. I went back to the flower farm yesterday and told my employer that I ran away because I was scared about not finding work in Guatemala to support my children. I asked him to forgive me and begged him to hire me again in four years when I am allowed to reapply to work in Canada. My boss thanked me for coming back to the farm. He also forgave me and today he is sending me back to Guatemala.” – Mujer de la Sencillez

Her voice was shaking as she shared her experiences with me. I told her that she was courageous for taking such a huge risk. She said that she was not sure that she would be allowed to come back to Canada anymore and thanked me for visiting her at

the farm and for the one session that she participated in. (Journal entry, May 2016)

Several migrant women that came back for harvest season 2017 told me that the employer of this flower farm decided not to hire women from Guatemala and Mexico because of this incident.

A final example that I provide is a testimonial that a migrant farm worker provided that details the frustration he has with the TFWP, the impact of feeling “unfree” in his life and how the dance sessions offered him moments of relief.

“This system is simply not meant for humans. We are here only to dance the dance of the employer. Our time is not our own and its purposely meant to be that way. When we arrive to Canada we come happy because we have work. We come with a lot of faith and hope to accomplish certain goals. At the same time, we quickly learn to ignore serious illnesses that we may come with and the stress that keeps us up at night in order to focus on work to provide for our families economically.

We immediately put into action the duties and responsibilities needed to complete work on the farm. We follow a strict daily schedule. Whatever the boss asks of us. Whatever tasks are needed on the farm, we execute it. Sometimes we are asked to fulfill work on the farm in a fast pace but for some of us who are older, we are not able to move our bodies so fast. We are no longer in physical condition and its dangerous for us. For example, three years ago a fellow co-worker died who worked in the same farm I did. I remember him starting his workday. He fainted and fell to the ground. I later found out that he had a stroke. He was taken to the hospital and died there. After this incident I realized that we

don't know how to manage stress. We don't know how to take care of our bodies and release emotional tension. If we only had a little bit of information on how to manage stress and if projects like the dance classes were more available that would help us a lot. We would learn how to breathe to release tension. We would learn about the importance of taking breaks and to put into practice movement exercises to relax our muscles. I also think it's important to express the emotions that we carry within, even if we don't express it with words. We can release negativity through moving and dancing and feel liberated from stress."

(Recording of Pedro, April 2016).

Immobility. I immersed myself in migrant farm worker life to the best of my ability through visiting migrant farm workers before; during gaining entry phase and after the data collection portion of my research was complete. I also volunteered at makeshift migrant health clinics as an interpreter throughout the summer of 2016 and was able to experience firsthand the logistical and linguistic difficulties for Spanish speaking migrant farm workers to receive medical attention. I was triggered by the stories of missing home and loved ones as well as stories about their loss of dignity and their use of the word slave or slavery to identify how they feel that they are treated at times. I became increasingly angry about their status as 'migrants' that keep them 'unfree' and tied to one employer with limited to non-existent access to social and health services.

The gaining entry phase of the study provided insights on how precarity is experienced by the restrictions on their physical mobility. For example, in order for workers to attend Spanish mass on Sunday afternoons, the Anglican priest would rent a school bus each Sunday to pick up the workers at various farms. On more than one

occasion the priest would have to change the time of the Spanish mass because of the unpredictable and abrupt change in work schedules. Coordinating transportation and spiritual and social activities by the Anglican Church was a complicated dance in and of itself.

Waiting for transportation is a typical reality in the lives of migrant farm workers. Employers control migrant worker schedules, including trips to the grocery store. Trips to the grocery store are scheduled every 15 days for a two-to-three hour block of time. If they become sick migrant farm workers tend to call places like the Anglican Church to request help in coordinating transportation and finding a bilingual volunteer to accompany them to the doctor for translation and interpretations services. When migrant farm workers are not working, they are at their temporary residence in the farm. Many shared with me that they experience an enormous amount of boredom. If they desire to leave the farm they may or may not have a bike available to use. Sometimes they arrange for taxi service, however this service in a rural town is very expensive.

Migrant farm workers' physical mobility is restricted within the confines of the farm and around the employer's schedule, ability to access a bicycle and their physical capacity to bike a certain amount of distance without causing total exhaustion. Bicycles tend to be the main means of transportation for migrant farm workers, however many do not have or are not accustomed to wearing bike helmets or are unaware of bicycle safety protocols. This reality has caused accidents and at times even death. During this study there were two migrant farm workers that were struck by a car while riding their bikes. I visited one in the hospital and the other one unfortunately died on impact.

Migrant farm workers are expected to work fast and when they are not able to they are humiliated and experience their physical bodies as 'disposable bodies' as expressed by Carlos:

Employers are impatient with us. I am not a fast learner and my employer has humiliated me on various occasions for not working fast enough. 'Fast, fast, fast...' my boss tells me. I despise the word 'fast.' I can't go any faster. I have become what I always feared, easily disposable, easily replaced. What we want more than anything is our dignity. We are human beings, not robots.

Pedro expressed his frustrations and negative experiences with his employer that has caused him a significant amount of stress and anxiety – leaving him feeling disempowered.

I feel like we [migrant farm workers] are expected to be submissive to our boss when we come to work in Canada. Why can't our employer be kind and welcoming? Why live in misery? I'm not saying that this is the situation for all migrant farm workers, but for many it is. I spend more time with my employer than I do with my own family. I have to put up with his put downs and bad attitude. It's an injustice!"

Relief from Precarity. In the next section I provide descriptions under two research themes that describe the meanings that migrant farm worker participants made from their experiences participating in the 'dance for relaxation' community arts sessions. Themes and descriptions describe the relief from precarity that participants felt in the sessions. The sessions were safe spaces for participants to vent without judgement and

give verbal and non-verbal responses to ache and pains, and feelings of loneliness and isolation while feeling valued and cared for.

Increased sense of mattering and feeling valued. On several occasions I was reminded of the human need for belonging and meaningful relationships. For example when Princesa, Hija del Rey said: “We feel lonely and it’s nice when someone comes along and makes us think that we matter. Someone that gives us importance.” And when Flor de Jasmine said,

“At times we think that nobody really cares about us and we see that this is not the case. By you inviting us here, you gave us this desire to leave the house instead of moping around. On our off time, we stay at home and well, here we get rid of stress a bit and get distracted.”

The sessions provided participants with opportunities to have someone listen to how they experience isolation. For example, isolation is amplified within Mexican migrant farm worker communities because they all come from different states within Mexico.

According to Gabriel,

“We come from different states in Mexico with different traditions and customs, which make us feel even more isolated amongst each other. We chat with each other but we are so different. ”

A couple of workers admitted that they assumed that many Canadians perceived them as a type of modern slave, which was difficult to hear. I defused these sentiments by reminding them that I was among the many Canadians that did not perceive them as such. Migrant farm worker participants were able to voice limiting factors within the focus

groups that prevent them from becoming friends with Canadians, highlighting lack of English language proficiency and lack of time. As expressed by Roberto:

“We don’t have much contact with Canadians. We don’t know how to speak English. Not knowing the language limits the possibility of making friends with Canadians. We leave our workday stressed from the heat. Stressed from the sun. We don’t have time to make friends with Canadians so we feel isolated.”

It was clear that I was always working on borrowed time. The migrant farm worker participants appreciated the ability to participate in this new experience whenever they could partake in the sessions. The gratitude received was grandiose each time. For example, each time I met Luis to rehearse, he would remind me constantly that “this type of opportunity doesn’t exist for us” and that “you gave me privilege.”

I soon realized that this sentiment was shared by many of the migrant participants, for example, Camila stresses below the importance that the sessions were for her...

“A lot of the time work stresses us a bit and this is so nice because this type of opportunity doesn’t exist for us. It is not easy to have these types of classes and in truth they are important. For me they are very important.”

Feeling a sense of privilege to be invited or accessing a day off to participate in the sessions were emphasized on many occasions. For Naturaleza,

“For all of us it was a new experience and it was wonderful. The session was marvellous and we are so grateful to be invited. I think that all of us

carry some sadness, some fear, and some anguish about what this session was going to be about. At first I thought no, I won't be able to do this because of our work schedule. Nevertheless, I was the first one to sign up because thanks to God, I knew that today I would be off."

Trust is almost instantly built with migrant farm workers because they have few social networks in the Niagara region. Time was probably one of the most meaningful gifts that I could give to migrant farm workers. Time that is not theirs to give so freely. At times, I was burdened with not being able to give more of my time to workers because it was impossible to achieve the demand. Migrant farm workers that I developed a close bond with — my time was never enough. When applying MBEAT approaches I offered activities that were 'low skill, high sensitivity' to assure that I meet participants where they were at in time and space and adapt sessions to the needs that the migrant farm workers presented in the moment. This was noticed and appreciated on multiple occasions. For example when Freddy said,

"You came to break the tension because we arrived from work very tired, hungry, in a bad mood and irritated. Sometimes we even take it out on each other. This session came to break the accumulated stress and to bring another face to this environment. It's not a long time but in half an hour we feel different."

Migrant farm workers felt this freeing of the body and sense of liberation when someone noticed them. For Eterna Flor de la Primavera:

"Thanks to God, we are here. Liberated of stress. Liberated of sadness. Thank you so much for inviting us."

Migrant farm worker participants' mood shifted instantly when they felt like they were important and that their participation mattered in these unique and rare 'dance for relaxation' community art sessions designed for them. These were unique spaces where migrant farm worker participants could relax their tired muscles and achy backs and experience their bodies soften, loosen and relax. Cathartic and rejuvenating qualities were conveyed by facial expressions and gestures that expressed an overall feeling of achieving a sense of tranquility and calm.

Releasing physical and emotional stress and tension. Throughout the sessions participants were able to give voice to the aches and pains, and stiffness felt in their lower backs, hands, neck and knees. They expressed their discomfort through grunts, sighs, and facial expressions that showed a wrinkle in between their brow, squinted eyes, tightened jaws and clenched fists. They felt free to vent and attribute the physical discomforts directly to the work that they do on the farm. Giving voice to the aches and pains felt in the body was important and 'freeing' because their tendency is to ignore the physical discomforts as they cannot afford to think that their bodies are breaking down. The following quotes from three migrant farm worker participants express how the experiential 'dance for relaxation' community art sessions allowed participants a space to express the pain in their bodies without judgement.

"We experience lots of back pain, especially lower back do to standing for hours. Relaxing the body with those movements really works. The stretches and control of breath is important." – Jorge

"I came stressed. I did not sleep well last night and felt like my neck was twisted. I felt like the pain in my body disappeared during the session."

- Naturaleza

“I have arthritis but I love to dance! My experience was beautiful because all of us are together. I love to see my compañeras content and happy.”

- Estrella Fugaz

The ‘dance for relaxation’ community art sessions provided moments for participants to experience a sense of relief from physical pain and a space opening up in their vertebrae. For example, when Daniel said:

“My lower back felt like I had more space. It’s important for the body to be supported. Today my back hurt a lot and now I feel more relaxed. Its a moment that...if I can say...delicious and pleasant. If you did not come to give us this class we would be in another type of environment. This session gives us strength. A relief for our bodies because we arrive exhausted. Very delicious.”

Migrant farm workers learned how to become more aware and respond to the physical discomfort of the body by introducing their own creative movements to counter balance repetitive movements and actions that they do on the farm daily. In the focus groups, participants shared the important benefits that they were learning from the breath work and gentle movements, along with surprises and the desire to use their bodies differently than just from what is expected of them on the farm. According to Gabriel,

“It feels like an energy jolts the body to release stress. You feel so relaxed. I realized that I have a lot of capacity to move my body and a desire to move my body differently than just what I do on the farm. I like to dance.

I am finding that it's important to know how to breathe to release tension and stress."

La Mujer de las Rosas expressed experiencing an emotional heaviness being lifted while participating in the physical exercises.

"I felt like a weight was being lifted off of me while I was doing the exercises."

The 'dance for relaxation' community art sessions using approaches based upon MBEAT allowed for migrant farm workers to experience moments of liberation in their individual bodies and imagination. The participants in the study experienced this sense of freedom or liberation when they felt accompanied, cared for and encouraged to connect to their breath, feelings, emotions and sensations in their physical bodies and emotional states of being. For example when Rita expressed,

"It [the dance for relaxation session] took us outside of our ordinary work day. The body lets loose. You feel liberated. De-stressed."

The quotes below from migrant farm worker participants provide evidence that the "dance for relaxation" community art sessions offered moments of emotional and psychological relief from feelings of sadness and loneliness.

"You forget about work, your sorrows, these feelings of loneliness because even though we are here with our fellow co-workers, we know that we are alone because our families are far. The tranquility that we seek we found in this unique space" – La Flor de la Eterna Primavera

“I came with a lot of sad emotions and felt like they were erased a bit. I hope that the next time [the sadness] is erased completely. Now I feel more relieved, liberated.” - Mujer del Campo

“I came here feeling very sad. Sometimes we feel a weight on top of us and then when we come here its like we just let it go and leave it behind.

When we passed the rose quartz, I felt like my happiness returned.”

- Princesa, Hija del Rey

“I realized that it’s not necessary for us to talk to get rid of stuff that doesn’t feel good inside. In all honesty, I felt relief today. It helped me a lot.” - Mujer de la Sencillez

A migrant woman who participated in three of the four mini sessions at the church—the only one I was able to have a one-on-one conversation with for ten minutes alone—described her overall experience participating in the sessions. Since I had ten precious minutes with her, I invited her to create an artistic name for herself. She chose Mujer del Bosque [Woman of the forest] because she loves to gaze at the sky, listen to the birds, and feel the warm sun and cool breeze that the forest offers. Mujer del Bosque expressed the following reflection about her experiences in the ‘dance for relaxation’ community art sessions:

“Out of all the sessions that I participated in, my favorite one was when you invited us to draw. I relaxed the most in the drawing session. I felt at peace. As a migrant worker one leaves everyone they love. I left my mom who is 90 years old and my son. I adopted my son because I couldn’t

have children. Leaving our loved ones behind stresses us out. Without money, I am useless to my family. Mexico should be one of the richest countries in the world for its fertile lands and minerals but because of corruption, most Mexicans experience many inequalities.

I am 53 years old and have come to work in Canada for 10-years. The job that I have is exhausting because I have to squat down to the ground every day for long periods of time in narrow spaces.

We leave our whole life back home. We disconnect from our bodies and become mere workers, almost robotic. For the longest time I felt like my body wasn't mine. I suffered a lot because I didn't know my body anymore. I gained so much weight because I went through menopause at an early age.

Moving my body in the dance classes helped me relax my mind and aching body. In the drawing session, I couldn't believe how much I drew with my eyes closed. As soon as I started drawing I didn't think about anything or anybody. My hands and fingers were moving while my mind was transported to a forest while I listened to the beautiful music. What kept me in the present moment was accessing and using my other senses. I felt like my mind wiped out the worries I was carrying."

Igniting the imagination through visualisations, breath work and nature soundscapes were effective in setting a peaceful ambiance and encouraging participants to relax. Similar to Mujer del Bosque's experience above, the following three quotes

provide examples of other migrant farm worker participants' ability to escape to another world by quieting the mind and transporting themselves back to their childhood.

"While I was lying down on the floor during the meditation, I imagined that I was by the edge of the water and then in the grass. These images are great. They help transport us to another world. All this works." - Freddy

"I remember playing with water when I was a little boy. I connected to a time when I immersed myself in water. It was about water." - Gabriel

For Mujer del Campo, exploring and playing in the dance studio space led her to return to memories of her girlhood. While she expressed her insights during the focus group portion of the study, she offered a friendly smile with every woman's gaze in the circle. She thanked them for not judging anybody and for allowing the curiosity of the little girl that lives within each one to come through. With much gratitude in her eyes and smile, she said:

"We all looked like little girls playing and dancing this afternoon. For a few moments I felt like we were no longer women coming from the outside to work hard on Canadian farms but women who returned to their girlhood." - Mujer del Campo

Conclusion

This chapter provided a detailed account of what it took to develop an experiential 'dance for relaxation' community arts process with migrant farm workers. This included the process of gaining entry that included the five phases that were essential in gathering cultural knowledge to conduct a respectful research process with systemically vulnerable and marginalized Mexican and Guatemalan migrant farm workers. This process was key

as part of ensuring an Anti-Oppressive Practice. It is in this chapter that I answer my research question “What do approaches based upon DMT and MBEAT bring to the lives of migrant farm workers in the Niagara region?” and accompanying sub questions.

I provide descriptions of each migrant farm worker participating group and corresponding sessions. I also specify the DMT and MBEAT approaches used, theme development process and the “low-skill/high-sensitivity” activities that resonated most powerfully with participants. Throughout the study I have stated the limiting factors of navigating precarious environments and unpredictable work schedules.

The time constraints placed upon the migrant farm worker participants was the biggest challenge in this study. The time constraints made it difficult to know how much time I would have for a session, in particular at the church space. Interruptions and distractions at the Anglican Church limited participants’ ability to concentrate. Conducting sessions during the week after 8pm with the men of the grapes, limited my ability to conduct quality focus groups do to them being exhausted from working a full day. The demands upon migrant women of the flowers by their employers to work every day without a day off for three months, abruptly terminated the continuation of their participation in the session.

The various limitations of this study that are a direct result of the institutional precariousness of migrant farm workers’ employment culture, including migrant workers feeling ‘unfree’ are vividly woven throughout this chapter. In spite of the limitations of time, unpredictable work schedules and inadequate spaces to facilitate the sessions, migrant farm worker participants in the ‘dance for relaxation’ community art sessions

admitted that they were able to release physical and emotional stress and tension and experience an increased sense of feeling valued and that they mattered.

CHAPTER SIX – DISCUSSION AND CONCLUSION

In this study “movement” is the connecting thread in all its manifestations. The physical movements of migrant farm workers crossing borders to work on Canadian farms. The repetitive physical movements performed daily by migrant farm workers that cause bodies to break down. The lack there of movement within the constraints that are imposed on migrant farm workers by the TFWP and SAWP and restricted access to transportation. The migrant justice movement that demands that the Canadian government do away with ‘migrant’ status that keeps migrant workers vulnerable to exploitation and deportation and tied to one employer. This study provides some evidence that “movement” helps to ground migrant farm workers to a sense of wholeness and liberation from the precarious conditions of their employment. Inviting migrant farm workers to intentionally reconnect to their breath, tend to achy and tired muscles through gentle movement exercises and giving voice to physical pain in their bodies brought them comfort and psychosocial support. Relaxing their minds through visualizations to promote feelings of ease and tranquility all worked together to bring relief from tension and stress and a greater sense of not being alone – community.

Throughout the international dance community, scholars, educators, choreographers, historians, performers, researchers and critics are increasingly examining the possibilities of art and embodied expression in this dynamic, tumultuous, and often conflicted time of social global change (Shapiro 2008). These breadths include dance as a form of human empowerment or cultural resistance; dance as a means of recognizing diverse cultural experience and communicating our common humanity; dance as an expression of social conflict, injustice, violence, or marginalization; and dance as a

process of education approaching questions of identity, cultural and global awareness that has the possibility of transcending the particular, and encompassing commonality (Shapiro, 2008). I am one of many who identify with this international dance community striving to use dance and movement for social global change. Finding creative ways to make it accessible to marginalized communities is a challenge that calls for dance facilitators and researchers to give critical thought to ensuring an Anti-Oppressive Practice.

Benefits of Study

For the scholarly community, my study offers community cultural workers, union organizers and social justice activists with strategies to consider when building trustworthy and meaningful relationships with institutionally vulnerable and marginalized communities. For migrant farm workers, the study provided a flow of inspiration, creativity, and pleasure; a deeper sense of well-being and belonging, an opportunity to build greater body awareness and to connect with wisdom of the body and the stories within, a greater feeling of wholeness and compassion, spontaneous bursts of joy, laughter and tears; greater desire for self-care, self-love and self-nourishment, and unconditional acceptance of self and others (DOWH, Dance Our Way Home). It also provided a safe platform to be politically active with less risk. By simply connecting to the inner artist, migrant farm workers were able to express their grievances, hopes and dreams and reminisce about their childhood or be transported to a pleasant environment using the imagination and engaging in art making. The fact that participants were able to feel a sense of liberation and freedom for brief moments was powerful and transformational in and of itself.

Contributions of this study to EXA, DMT and MBEAT

I found that approaches and principles in EXA that include DMT and MBEAT have built in some capacity theories of psychosocial accompaniment, affect and the importance of witnessing and response-ability - essential components ensuring an Anti-Oppressive Practice with migrant farm workers. These evidently became my code of ethics when working with migrant farm workers that I describe below.

Affect. I was influenced by the affective condition of “being moved” to respond as an act of resistance to the precariousness of migrant farm worker’s employment. The MBEAT notion of the embodied experience as a source of learning and change were guiding principles throughout my time with Luis and ‘dance for relaxation’ community arts sessions with migrant farm worker participants. This notion reminded me to refrain from imposing formulas and agendas and to learn to accept what was available in terms of space and to value whatever time was available. MBEAT places value on the affective condition. The internal feelings, sensations and impulses that move an individual to respond, connect and react through movement and the visual arts.

David Fancy (2016) says that “*affects* are what arise when two or more bodies interact, collide or commingle” (p. 6). Brian Massumi, Deleuze and Guattari’s early English-language translator and commentator, gestures towards the ethical implications of affect when he suggests that affect is not a prepersonal feeling but instead, an ability to affect and be affected. It is a prepersonal intensity corresponding from one experiential state of the body to another and implying an augmentation or diminution in that body’s capacity to act (“Translator’s Forward” in Deleuze and Guattari 1987:xvi). For example, from the moment I met Luis and was invited to visit the sunflower fields I expanded my

notion of what could be possible with dance and movement with migrant farm workers and the land that they work on from sun up to sundown. As we worked together, we were constantly being affected, and moved to do more. We repeatedly responded artistically on our own and in platforms that became open to the both of us.

Psychosocial Accompaniment. The idea of “accompaniment” emerged in liberation theology in Latin America, and migrated into liberatory forms of psychology as “psychosocial accompaniment” (Watson, 2015). I found that within Indigenous practices of using the expressive arts as modalities of healing that there is a greater commitment, not only to the individual but also to the greater community of that individual. The root of *acompañamiento* is *compañero* or friend (Goizueta, 1995). It draws from the Latin *ad cum panis*, to break bread with one another (Watson, 2015). Accompaniment often, though not exclusively, occurs in communities that are struggling with various collective traumas, including poverty (Watson, 2015). Liberation theologian Roberto Goizueta (2009) says “To ‘opt for the poor’ is thus to place ourselves *there*, to accompany the poor person in his or her life, death, and struggle for survival” (p. 192).

As a society, we are happy to help and serve the poor, as long as we don’t have to walk with them where they walk, that is, as long as we can minister to them from our safe enclosures. The poor can then remain passive objects of our actions, rather than friends, *compañeros* and *compañeras* with whom we interact. As long as we can be sure that we will not have to live with them, and thus have interpersonal relationships with them...we will try to help ‘the poor’ – but, again, only from a controllable, geographical distance (p. 199).

Goizueta underlines that accompaniment requires time, emotional investment and commitment, as well as placing oneself alongside the accompanied (Watson, 2015).

While keeping company on the journey, the accompanier –depending on the needs and desires of those accompanied—may provide individual and community witness and support, solidarity in relevant social movements, assistance with networking with communities at a distance suffering similar conditions, research on needed dimensions, and participation in educating civil society about the difficulties suffered and the changes needed to relieve this suffering (Watson, 2015).

Approaches in expressive arts therapies offers both the accompanied and accompanier opportunities through play and improvisation to be vulnerable and to take mutual risks – a model on what psychiatrist Franz Fanon, 2004 expresses on how “to walk in the company” of others (p. 234) and be in the unknown with no expectations. Accompaniment comes with a lot of responsibility for the accompanier. For example, I argue that in the case of migrant farm workers, researchers from Canada who have the power of citizenship must use it to access platforms to demand migrant justice. Researchers need to be committed to accompany migrant farm worker communities and accountable by sharing their experiences in a manner that honours and respects the integrity of vulnerable and marginalized migrant farm worker communities. As an activist, accompaniment has been a key principle in how I walk with integrity with others deemed to be on the margins of society. It gives the accompanied agency and inner witness that I will discuss next. The notion of accompaniment was passed down to me by extraordinary Indigenous and immigrant rights leaders and environmental activists like the late Bertha Caceres from Honduras.

Witnessing, the internal witness and response-ability. According to Oliver, 2001, “Subjectivity requires a responsible witness. The process of witnessing is both necessary to subjectivity and part of the process of working through the trauma of oppression necessary to personal and political transformation (p. 84).” The approach of witnessing in DMT provides for the person moving to be fully seen by another person. The person witnessing has the responsibility to notice thoughts and judgments that pass through their mind while bearing witness to another person. The witnessing component of DMT, in its careful attention to what Oliver terms “response-ability,” offers the person who may have felt dehumanized or objectified the opportunity of responding, of speaking as a subject, of acting inter-subjectivity, rather than being for and being objectified. The role of the witness is to develop the inner witness of migrant farm worker subjectivity. This was evident within the ‘dance for relaxation’ community art sessions as it offered important moments for participants to experience a sense of feeling valued and that they mattered and also becoming more self-reflexive about their own situations, about how their work and status as migrants in Canada impacts them, about how they might themselves counter these impacts within the constraints within which they are working. When migrant farm worker participants felt listened to and offered and received aesthetic responses to each other, they nurtured their inner witness and increased their sense of subjectivity – in essence their humanity and very existence.

Oliver, 2001, asserts,

Subjectivity requires the possibility of a witness, and the witnessing at the heart of subjectivity brings with it responsibility, response-ability, and ethical responsibility. Subjectivity is responsibility; it is the ability to respond and to be

responded to. Responsibility, then, has the double sense of opening up the ability to respond—response-ability—and ethically obligating subjects to respond by virtue of their very subjectivity itself. (p. 91)

Migrant farm workers are non-citizens and have no way of becoming permanent residents or citizens of Canada. They are working in Canada through legal means as ‘guest workers’ yet are systemically marginalized. Patai (1994) states that “although exploitation and unethical behaviour are always a possibility when research is conducted with living persons, this danger is increased when the researcher is interviewing ‘down,’ that is, among groups less powerful (economically, politically, socially) than the researcher herself” (p.21). By Patai’s definition I was well aware that I was interviewing down, working with migrant farm workers in many instances, “less powerful” than I (Tilley, 1998). I was conscious of my power and privilege that includes my dual United States and Canadian citizenships, my ability to speak one of Canada’s official languages, my level of education, and ability to access universal healthcare services. However I was not a researcher coming from the outside to do research, but “someone familiar,” someone “closely acquainted, intimate, frequently seen or experienced: easily recognized” (Mish, 1984, p. 477). My status as a second-generation Guatemalan American, my background in human rights work and fluency in Spanish were also important components of this “closely acquainted, intimate, easily recognized” status.

I cannot stress enough the importance that must be placed on researcher’s intention and purpose to conduct a study with institutionally vulnerable and marginalized communities like migrant farm workers. Some preliminary questions that I had to consider as the researcher were besides the conducting and completing a research study,

what were my motivating factors for gaining entry into the lives of migrant workers?

What intention or goals did I, as the researcher, hope to achieve? More importantly, what can the study do to help or support migrant farm workers? And, why should I be the one to carry out the research study? I instinctually felt that the process of building rapport with migrant workers could not come from my desire to conduct a research study. That would come later. My research study could not be my first priority. As much as I wanted it to be I knew that it could not be my main focus. If I was going to invest my time in getting to know migrant workers and the groups and individuals that provide supports and services to migrant workers communities, I needed to have a genuine interest and concern for the well-being of migrant farm workers in Niagara. I demonstrated genuine interest to the plight of migrant workers by building relationships with key leaders and faith-based groups, and investing in volunteer opportunities even if nothing came out of it. It was mandatory that this study be useful to migrant workers. It needed to be grounded in reciprocity as most Mexicans and Guatemalans come from communities and cultures that are non-individualistic.

As a scholar I understood that I had another level of responsibility and power. Siplon, 2014 argues that as “First World researchers, we are obliged to convert privilege and access into information and understanding” and that “we must acknowledge our personal responsibility to advocate---vocally and occasionally uncomfortably – for changes in the directions our research suggests” (p. 483). The profound experiences I had with migrant farm workers in my study, along with the social and moral responsibility that goes with being a scholar and a Canadian citizen led me to collaborate with Justicia for Migrant Workers (J4MW) and their Harvesting Freedom Political Campaign. The

volunteer-run political collective J4MW are considered a political movement of workers and allies that strive to support organizing that is led and directed by workers in the fields, farms and greenhouses. The year 2016 marked the 50th anniversary of the migrant farmworker program in Canada. J4MW marked this year with the Harvesting Freedom Campaign, a call on the Canadian government to finally allow migrant farm workers in Canada to access Permanent Immigration Status.

During the campaign I had the privilege to meet a courageous activist and migrant farm worker from St. Lucia who argued:

“In Canada, if you have no status, you have no rights. And if you have no rights, it means that you are vulnerable. And because we are vulnerable we have been exploited.”

I accompanied the Harvesting Freedom caravan to their final destination and demonstration in front of Parliament and the offices of Immigration, Refugees and Citizenship Canada in Ottawa to demand justice for the tens of thousands of farmworkers who have put food on Canadian tables for the last 50 years. To express an act of response-ability I was able to share to aesthetically respond through short movement and text piece, inspired by my collaboration with Mexican migrant farm worker Luis and our co-creative dance-piece *The Sunflower Man*. Throughout the trajectory of the study the theories of psychosocial accompaniment, affect and response-ability were influential when gaining entry, facilitating sessions and aesthetically responding to participants and participating in political acts of solidarity for migrant justice.

Researcher Final Thoughts

Mexican and Guatemalan migrant farm workers are among the most vulnerable workers in Canadian society. Their lack of access to socio-cultural spaces and Spanish language speakers in their host rural communities in the Niagara Region are in part what led me to design this experiential phenomenological study. At the beginning, I was scared about conducting this study with migrant farm workers because it was deeply personal. As the famous feminist phrase of the 1960's goes, "the personal is political" and that is exactly what this study meant to me. This study exposed me to continued forms of injustice and oppression placed upon a people and culture that I consider part of my own. I feared the responsibility attached to analyzing and writing about the study, as I did not want to portray migrant farm workers from a deficit approach. Everything in the TFWP and SAWP and Canadian policy works to reduce migrants to their labour, to isolate them, to marginalize them, to disempower them. Everything in EXA, DMT, MBEAT, and efforts to conduct this study through an anti-oppressive practice counters these reductive tendencies, to mobilize, empower and connect participants to themselves, one another, and, ideally, to the communities in which they live for 8 to 10 months of each year. I continue to emphasize that this study was not just a means for me to achieve a masters' degree. That came secondary to the fact that I could access the supports and resources available to me at Brock University to bring visibility and perhaps some comfort to the lives of a few migrant farm workers in the Niagara Region. Brock University documented a short story using film, entitled "Expressive arts in Niagara's migrant worker community" about my study that can be found on the Brock channel and accessible via YouTube.

Engaging migrant farm worker communities, developing meaningful relationships with key gatekeepers, and providing psychosocial accompaniment to migrant farm workers as they shared their stories, whether it be part of the research study or not were unforgettable. The ability to speak Spanish or Spanglish as I define my Spanish-speaking abilities and my knowledge of the socio-cultural and political histories of Mexico and Guatemala gave me a sense of responsibility to somehow be strategically useful to the participants while undertaking this graduate program experience. One of the ways I did this was by bringing migrant women to Brock's dance studio. I wanted to share this university space, a community space that I had access to as a graduate student.

Reciprocity. The act of reciprocity or as I interpreted it as this act of being accompanied, encouraged, cared for and loved gave migrant farm workers opportunities to connect to their inner artist, sometimes for brief moments as creative subjects, not "disposable" labourers. In those brief moments they were given permission to be vulnerable by exploring the sounds and vibrations that permeate subtle and not so subtle messages held within the body, waiting to be released. The magnetism of reciprocity gave me courage to take risks throughout the various phases of the study and to inadvertently through the sessions invite migrant farm workers to find relief, as temporary as it might be from the oppressive system that suffocates and dehumanizes them.

Migrant farm workers are the land. Each time I was in the presence of migrant farm workers in the Niagara region I felt an energetic presence of abundance and kindness that was so raw and genuine that it burst my heart open like a sunflower. It is as if the nourishing qualities of the seeds, the earth, the sun, and the rain – they embody. They are the land. Their faith is like a volcanic eruption ready to destroy and renew itself

each time. It is not a faith that I equate with any religion. Its an embodied way of being that comes from a love that is so profound that they are forced to sacrifice their time, their personal space, their land, their language, their culture and most importantly their most precious reasons for living, their children and loved ones that they must leave behind.

This study was an attempt to find creative ways to tend to the loss and isolation that comes from being uprooted and separated from families, land and culture. This study was about finding solace through dance and movement from feelings of sadness and loneliness, experienced almost daily by a population that remains invisible and hidden amongst our Canadian farms. I saw myself not only as a researcher but as a descendant of Guatemalan immigrants conscious of the impact of colonization and imperialism that have created borders, the displacement of peoples and most of all, the separation of families and communities. I am among the many descendants of immigrants, who also continue to desperately search for ways to recover and restore a sense of connection to the loss of cultural and ethnic identities, language and a sense of belonging to a people and a place.

I conclude that approaches based upon DMT and MBEAT are an effective means to provide psychosocial support to migrant farm worker communities. Bringing visibility to often-unheard voices and ignored bodies through the expressive arts and meaningful relationships, born out of a sense of solidarity. More respectful research using an Anti-Oppressive Practice to address the psychosocial and overall healthcare needs of migrant farm workers is needed.

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APPENDIX A

Recruitment Script for Migrant Agricultural Workers (To be read at the Spanish mass)

Title of Project: Healing through Movement with Migrant Workers
Researcher: Heryka Miranda

Hello Everyone. My name is Heryka Miranda, and I am a student researcher at Brock University who is interested in how expressive movement can promote healing and feelings of wellness. For those of you that may not know, a researcher is someone who studies a particular question that comes from a subject or problem that is of interest to them. The hope of the researcher is to better understand or find helpful solutions. The purpose of my research is to explore effective healing approaches based upon dance/movement therapy that can be used to promote feelings of wellness in migrant agricultural workers in the Niagara region.

I would like to invite you to participate in six movement sessions that will be held at St. Alban's Anglican church on Sundays in February and March. Each session will be 1.5 hours in duration and led by me, the student researcher in Spanish. You are welcome to come to one or all of the sessions.

At the end of each movement session, I would like to get your feedback about your personal experiences in the movement session. The feedback will be in a group format right after the session or if you prefer a one-on-one conversation with me that can be arranged shortly after the group. To make sure I don't forget anything that you say, I would like to audio-record your feedback with your permission. If there are parts of the conversations that you do not wish to have recorded, the recorder can be turned off. As the movement session leader I will be observing your responses to the tasks and documenting them in writing in order to later evaluate which approaches, in my opinion, were most effective. If any visual art pieces emerge throughout the session, I would like to take a picture of it again, with your permission.

The movement sessions will include relaxing warm ups through guided visualizations and gentle head to toe stretches and guided invitations to dances to invoke curiosity in self and to allow surprises to emerge through non-verbal communication and play. We may also create drawings and visual art pieces with paper, oil pastels, soil and clay. Everyone will be encouraged to move at his or her own pace. There is no goal anyone needs to achieve other than to relax and find what is true for him or her through his or her body. No dance experience is necessary. The duration of the workshop including the group's feedback will be 1.5 hrs.

There are potential psychological risks associated with participating in this study. For example, emotions associated with difficult memories or feelings due to the nature of exploring particular themes and emotions through the body. I hope to ease these concerns by creating a safe space for you to express yourself by establishing a collective agreement

of confidentiality within the group of participants. In the event that you may experience any distress throughout the session, you may speak to Father Javier Arias. I will ensure that your privacy and confidentiality will be protected in my written research, and that you will remain confidential. Your real names will not be included. You will be asked to choose a pseudonym. I want you to know that I will retain data from this research study for five years after the completion of master's thesis at which time the data will be confidentially destroyed.

There are also potential risks of physical injury during the movement sessions due to straining a muscle, tripping or falling, etc. Gentle warm up and stretching exercises will be provided at each session, at the beginning and end of the session. Everyone will be encouraged to move as little or as much as they want with the focus of paying close attention to their bodies. The purpose is to find relaxation through our senses, imagination, body awareness, and play. You will be reminded to move at your own pace without the need to achieve any particular goal with regards to movement quality, shape or speed.

Benefits that you may experience as a participant of the workshops include:

- A flow of inspiration, creativity, and pleasure
- A deeper sense of well-being and belonging
- An opportunity to build greater body awareness
- Connect with wisdom of the body and the stories within
- A greater feeling of wholeness and compassion
- Spontaneous bursts of joy, laughter and tears
- Greater desire for self-care, self-love and self-nourishment
- Unconditional acceptance of self and others

Your participation is voluntary and you can withdraw at any time.

If you are interested, I will be in the lunchroom after mass to answer any questions.
Thank you!

This study has received ethics clearance from the Research Ethics Board at Brock University. REB file number (15-028)

APPENDIX B
Recruitment Flyer

Healing through Movement with Migrant Workers

Migrant workers are invited to participate in a study that aims to promote feelings of wellness based upon approaches found in dance/movement therapy.

No dance experience necessary.

Each movement session will include relaxing warm ups through guided visualizations and gentle head to toe stretches and guided invitations to dances to invoke curiosity in self and to allow surprises to emerge through non-verbal communication and play.

At the end of each session, participants will be invited to share feedback through group or individual interviews about their experiences that will be recorded by the researcher with the consent of participants.

Come to one or multiple sessions.

Participation is voluntary.



If you are interested in participating or have any questions, please feel free to contact me.

Heryka Miranda

MA Candidate Applied Health Science

Brock University

416-668-5101 • hm14iv@brocku.ca

Principal Investigator/ Faculty Supervisor

Dr. Nancy Francis

February & March
Every Sunday
from 3pm-4:30pm
St. Alban's Anglican Church
4341 Ontario St.
Beamsville, ON

If you have any questions regarding your rights as a research participant, please contact the Brock University Ethics Officer (905-688-5550 ext 3035, reb@brocku.ca) This study has been reviewed and received ethics clearance through Brock University's Research Ethics Board File # 15-028

APPENDIX C

Letter of Invitation

(To be read in Spanish or English or both, at each session)

Dear Participant,

I would like to invite you to participate in six movement sessions that will be held at St. Alban's Anglican church on Sundays in February and March. Each session will be 1.5 hrs. in duration and led by me, the student researcher in Spanish. You are welcome to come to one or all of the sessions.

The movement sessions will include relaxing warm ups through guided visualizations and gentle head to toe stretches and guided invitations to dances to invoke curiosity in self and to allow surprises to emerge through non-verbal communication and play. We may also create drawings and visual art pieces with paper, oil pastels, soil and clay. Everyone will be encouraged to move at his or her own pace. There is no goal anyone needs to achieve other than to relax and find what is true for him or her through his or her body. No dance experience is necessary.

At the end of each movement session, I would like to get your feedback about your personal experiences. The feedback will be in a group format right after the session or if you prefer a one-on-one conversation with me that can be arranged shortly after the group.

To make sure I don't forget anything that you say, I would like to audio-record your feedback with your permission. If there are parts of the conversations that you do not wish to have recorded, the recorder can be turned off. Audio recordings will be permanently erased following transcription. As the movement session leader I will be observing your responses to the tasks and documenting them in writing in order to later evaluate which approaches, in my opinion, were most effective. If any visual art pieces emerge throughout the session, I would like to take a picture of it with your permission.

There are potential psychological risks associated with participating in this study. For example, emotions associated with difficult memories or feelings due to the nature of exploring emotions through the body. In the event that you may experience any distress throughout the session, you may speak to Father Javier Arias. I hope to ease these concerns by creating a safe space for you to express yourself by establishing a collective agreement of confidentiality within the group of participants. I will ensure that your privacy and confidentiality will be protected in my written research, and that you will remain confidential. Your real names will not be included. You will be asked to choose a pseudonym. I want you to know that I will retain data from this research study for five years after the completion of my master's thesis at which time the data will be confidentially destroyed. All personally identifiable data will be confidentially destroyed end of May 2016.

An executive summary will be made available summer 2016 (August/September) to Padre Javier Arias and migrant worker participants.

Benefits that you may experience as a participant of the workshops include:

- A flow of inspiration, creativity, and pleasure
- A deeper sense of well-being and belonging
- An opportunity to build greater body awareness
- Connect with wisdom of the body and the stories within
- A greater feeling of wholeness and compassion
- Spontaneous bursts of joy, laughter and tears
- Greater desire for self-care, self-love and self-nourishment
- Unconditional acceptance of self and others

My supervisor, Dr. Nancy Francis, and I will keep information that you provide confidential. All research data; transcripts, audio recordings and photographs of artwork will be stored in a secure location at my home office. Your participation is optional and you are free to withdrawal your participation at any time.

If you wish to withdraw from the study, you may contact either Father Javier Arias or me, in person or by phone. You will be thanked for your participation and confidential contribution. I, the student researcher will ask you, the participant if I can keep the information that you provided in the prior focus group and/or one-on-one interview where you agreed to be recorded and any artwork that may have emerged where you allowed me to photograph. Upon your consent, I, the student researcher will keep the information to include as part of the research study. If consent is not granted, I will permanently destroy all interviews and photographs of any visual art pieces.

This study has received clearance from the Research Ethics Board at Brock University. REB file number (15-028)

Each of you will receive a contact information card that lists my contact information as well as Father Javier Arias and my academic supervisor Dr. Nancy Francis if you have general questions about the research study. If you have ethics related questions, please contact **Brock University Research Ethics Board** at 905-688-5550 ext. 3035 or email reb@brocku.ca with any concerns about your treatment as a participant in this study.

Thank you.

Heryka Miranda, MA Candidate

APPENDIX D

Carta de Invitación

(To be read in Spanish or English or both, at each session)

Estimado participante,

Me gustaría invitarle a participar a sesiones de danza y movimiento que se llevará a cabo en la iglesia anglicana de St. Alban empezando el domingo 28 de febrero y el 6, 13, y 20 de marzo. Yo, la estudiante investigadora, dirigiré cada sesión de una hora y media en español. Pueden participar en una sesión, o todas – como prefiera.

Las sesiones incluirán ejercicios de calentamiento a través de visualizaciones guiadas y estiramientos de pies a cabeza. Los invitaré a explorar sentimientos y emociones a través del juego y la danza.

No hay meta ninguna que los participantes necesitan lograr que no sea relajarse y encontrar lo que es verdad para él o ella a través de su cuerpo. Tampoco se requiere experiencia de baile para participar.

Al final de cada sesión de movimiento, me gustaría recibir sus comentarios acerca de sus experiencias personales. La reacción será en un formato de grupo inmediatamente después de la sesión o, si prefiere, una conversación uno-a-uno conmigo - se puede arreglar después de que se termina la sesión de grupo.

Para asegurar de que no me olvide nada de lo que usted dice, con su permiso, me gustaría grabar sus comentarios. Si hay partes de las conversaciones que no deseen grabar, la grabadora se puede apagar.

Como facilitadora de cada sesión de movimiento estaré observando sus respuestas a los ejercicios y documentaré por escrito para evaluar, que, en mi opinión, fueron los ejercicios más efectivos. Si cualquier pieza de artes visuales surge durante las sesiones, me gustaría tomar una foto de ella con su permiso.

Hay posibles riesgos psicológicos asociados con la participación en este estudio. Por ejemplo, las emociones asociadas con recuerdos difíciles o sentimientos debido a la naturaleza de la exploración de las emociones a través del cuerpo. En el caso de que puede experimentar cualquier dificultad durante toda la sesión, puede hablar con el Padre Javier Arias. Espero para aliviar estas preocupaciones mediante la creación de un espacio seguro para que usted se exprese mediante el establecimiento de un convenio colectivo de la confidencialidad dentro del grupo de participantes. Voy a garantizar que su privacidad y confidencialidad serán protegidas en mi investigación por escrito, y que va a seguir siendo confidencial. No se incluirán sus nombres reales. Se le pedirá que elija un seudónimo. Quiero que sepas que voy a conservar los datos de este estudio de investigación durante cinco años después de la finalización de la tesis, en cuyo momento serán destruidos de forma confidencial los datos.

Un resumen ejecutivo se pondrá a disposición del verano 2016 (agosto / septiembre) a Padre Javier y los participantes.

Beneficios que pueden surgir como participante de los talleres incluyen:

- Un flujo de inspiración, la creatividad y el placer
- Un profundo sentido de bienestar y pertenencia
- Una oportunidad para construir una mayor conciencia corporal
- Conectar con la sabiduría del cuerpo y las historias dentro de
- Una mayor sensación de plenitud y la compasión
- Estallidos espontáneos de alegría, risas y lágrimas
- Mayor deseo de auto -cuidado, el amor propio y el auto - alimentación
- La aceptación incondicional de uno mismo y los demás

La información que usted proporcione será confidencial por mi supervisor Dr. Nancy Francis y yo. Todos los datos de la investigación; transcripciones, grabaciones de audio y fotografías de obras de arte serán almacenados en un lugar seguro en mi oficina en casa. Su participación es opcional y que son libres de retirar su participación en cualquier momento.

Si desea la retirada del estudio, puede comunicarse con cualquiera Padre Javier Arias o el investigador estudiante en persona, por teléfono o correo electrónico. Se le dio las gracias por su participación y contribución confidencial. El estudiante investigador pedirá al participante si se puede mantener el participante información proporcionada en las sesiones de los grupos de enfoque anterior en los que los participantes accedió a ser grabada. A su consentimiento, el investigador estudiante mantendrá información a incluir en el estudio o destruirá la información de forma permanente si no se da el consentimiento. Todos los datos de identificación personal serán destruidos de forma permanente.

Si desea la retirada del estudio, puede comunicarse con cualquiera Padre Javier Arias o el investigador estudiante en persona, por teléfono o correo electrónico. Se le dio las gracias por su participación y contribución confidencial. El estudiante investigador pedirá al participante si se puede mantener el participante información proporcionada en las sesiones de los grupos de enfoque anterior en los que los participantes accedió a ser grabada. A su consentimiento, el investigador estudiante mantendrá información a incluir en el estudio o destruirá la información de forma permanente si no se da el consentimiento. Todos los datos de identificación personal serán destruidos de forma permanente.

This study has received clearance from the Research Ethics Board at Brock University. REB file number (15-028)

APPENDIX E

Migrant Farm Worker Debriefing Guide

Title of Project: Healing through Dance and Movement with Migrant Workers

Researcher: Heryka Miranda

Feedback questions below are an adapted version of the kinds of questions that can be used in an expressive arts therapy individual or group session. As time may be limited, I will carefully choose questions from this list during the feedback portion of the movement session and if possible use the same questions to assist me in my potential one-on-one conversations.

Movement session feedback questions:

1. Were there any surprises for you during the session? If so, at what moment were you surprised?
2. What changes did you experience in the way you felt about yourself, if any throughout the session?
3. Did something arrive that was not there before, that's meaningful, that touches you, nourishes you?
4. Was there a particular activity during the session that helped you arrive to that moment? If so, what was it?
5. What was challenging or frustrating?
6. What kept you in the struggle? Can you identify this as a resource – a resource you have in difficult times?
7. Were my interventions helpful? Which in particular? What made them work?
8. Return to the beginning of the session and compare where you are right now with where you were when we began – any shifts or changes in your physical body, in your emotional mood, in your relationships with others in the group, the environment or our relationship?
9. How can you use what you've learned about yourself through this session in your day-to-day life?
10. What is the message, colour or image that you are taking away from this experience, if any?

APPENDIX F

Contact Card

Healing through Movement with Migrant Workers Research Study Contact Card

For more information or if you have any questions or concerns regarding the healing through movement research study for migrant agricultural workers please do not hesitate to contact the following individuals.

Heryka Miranda, Brock Student Researcher

Phone: 416-668-5101 Email: hm14iv@brocku.ca

Father Javier Arias, St. Alban's Anglican Church

Phone: 289-689-5006 Email: frjavierarias@gmail.com

Dr. Nancy Francis, Brock University Professor

Phone: 905 688 5550 x4366 Email: nfrancis@brocku.ca



This study has received clearance from the Research Ethics Board at Brock University. REB file number (15-028)

APPENDIX G

Consent by Action

Title of Project: Healing through Dance and Movement with Migrant Workers

Researcher: Heryka Miranda

Informed consent will be through action. I will facilitate an hour movement session and then will say:

- Thank you for everyone's participation in the movement session this afternoon.
- Those of you, who would like to be part of the discussion circle, grab a drink if you need to and come back so we can get started.
- Those of you, who will not take part in the discussion circle, please feel free to grab some water and go. Thank you.

When I gather the people that will take part in the focus group, discussion circle, I will explain the following process:

- I want to thank you for being part of the discussion group by staying to share some of your experiences or any insights about the movement session today.
- I want to make sure you understand that I will be audio recording your responses so that I will not forget anything that you say.
- If there are parts of the conversations that you do not wish to have recorded, the recorder can be turned off.
- This is optional and if you are not comfortable with this, please feel free to go now.
- Please know that you are welcome to participate in the remaining movement sessions. Participating in the discussion group will always be optional.
- If you would rather talk to me one-on-one, we can chat for a few minutes after the discussion group. I will ask you again if I could record your responses.
- If any visual art pieces emerged in the session today, I would like to take a picture of it with your permission.
- I will briefly go over the contents in the letter of invitation that I read at the beginning of the movement session today and have copies for anyone who would like one.

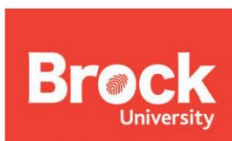
- I will provide each of you with a contact information card that lists my contact information, along with Father Javier and my supervisor Dr. Nancy Francis if you need to talk to someone or have any general questions about the research study.
- Before we begin, I would like to stress the importance of respecting each participant by keeping all information that identifies or could potentially identify a participant and/or his/her comments confidential. This is very important, as I want everyone to feel safe to share about his or her experience in the movement sessions. Confidentiality is key.
- I would like to hear from everybody if possible. We will go around the circle. I will ask three questions. If you rather not respond to a question, just say pass. If you rather have a personal conversation with me that you feel comfortable with me recording, we can chat after for a couple of minutes after the group discussion is over.
- Everyone who participated in the research study will receive a report of the research study findings in the summer of 2016, before September/October (before you go home). They will be distributed either by Padre Javier Arias or myself. Thank you.

APPENDIX H

Harvest 2016 – ‘Dance for Relaxation’ Sessions with Migrant Farm Workers

	Date	# of Participants	Location	Session Type	Time	Interview form
1	February 20	10 women	Brock University	MBEAT	2 hrs	Focus
2	February 27	3 women	Brock University	MBEAT	2 hrs	Focus
3	February 28	20+ mixed gendered	Anglican Church	Latin Dance	25 min	No Focus
4	March 6	20+ mixed gendered	Anglican Church	MBEAT	25 min	Focus + interview
5	March 13	9 mixed gendered	Anglican Church	MBEAT	30 min	Focus + interview
6	March 20	7 mixed gendered	Anglican Church	MBEAT	20 min	No Focus
7	April 18	10 men	Grape Farm	Latin Dance	1.25	Focus
8	April 25	8 men	Grape Farm	Yoga and dance	1.25	Focus
9	May 4	8 men	Grape Farm	Yoga/Meditation	1.25	Focus
10	May 19	4 men	Grape Farm	Yoga/Meditation	45 min	No Focus

APPENDIX I



Brock University
Research Ethics Office
Tel: 905-688-5550 ext. 3035
Email: reb@brocku.ca

Social Science Research Ethics Board

Certificate of Ethics Clearance for Human Participant Research

DATE: 11/3/2015
PRINCIPAL INVESTIGATOR: FRANCIS, Nancy - Kinesiology
FILE: 15-028 - FRANCIS
TYPE: Masters Thesis/Project STUDENT: Heryka Miranda
SUPERVISOR: Nancy Francis
TITLE: Dance as medicine for the body, healing through movement with migrant workers

ETHICS CLEARANCE GRANTED

Type of Clearance: NEW

Expiry Date: 11/30/2016

The Brock University Social Science Research Ethics Board has reviewed the above named research proposal and considers the procedures, as described by the applicant, to conform to the University's ethical standards and the Tri-Council Policy Statement. Clearance granted from 11/3/2015 to 11/30/2016.

The Tri-Council Policy Statement requires that ongoing research be monitored by, at a minimum, an annual report. Should your project extend beyond the expiry date, you are required to submit a Renewal form before 11/30/2016. Continued clearance is contingent on timely submission of reports.

To comply with the Tri-Council Policy Statement, you must also submit a final report upon completion of your project. All report forms can be found on the Research Ethics web page at <http://www.brocku.ca/research/policies-and-forms/research-forms>.

In addition, throughout your research, you must report promptly to the REB:

- a) Changes increasing the risk to the participant(s) and/or affecting significantly the conduct of the study;
- b) All adverse and/or unanticipated experiences or events that may have real or potential unfavourable implications for participants;
- c) New information that may adversely affect the safety of the participants or the conduct of the study;
- d) Any changes in your source of funding or new funding to a previously unfunded project.

We wish you success with your research.

Approved:

Kimberly Maich, Chair
Social Science Research Ethics Board

Note: Brock University is accountable for the research carried out in its own jurisdiction or under its auspices and may refuse certain research even though the REB has found it ethically acceptable.

If research participants are in the care of a health facility, at a school, or other institution or community organization, it is the responsibility of the Principal Investigator to ensure that the ethical guidelines and clearance of those facilities or institutions are obtained and filed with the REB prior to the initiation of research at that site.